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ART DEPARTMENT

SELECTED RELICS

of

JAPANESE ART

Vol. XII

EDITED BY S. TAJIMA

真美大觀

第二十册

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHOIN

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1908

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眞美大觀 第十二冊

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二條離宮御杉戸
泊舟雨鷺圖着色 狩野尚信筆

竪六尺六寸三分、横五尺七寸

二條離宮は舊二條城にして京都二條堀川の西に在り、徳川家康の天下の大權を握るや未だ入洛駐蹕の處なかりしを以て慶長七年西暦一六〇二年之を築き翌八年暮落成して三月二十一日家康始めて入城せり既に是に慶長九年より寛永元年に至る間西暦一六〇四年—一六二四年伏見城の天守及び殿宇を移して次第に本丸を築きしが本丸は寛永三年西暦一六二六年後水尾天皇の臨幸を請ひし後幾何もなくして多く之を毀ち仙洞御所及び其の他に移築して今存せず明治元年正月勅し以て太政官代より二月三日、天皇臨幸して親征の大詔を發せし四年六月改めて爲る慶長當時の建築今に存するもの皆二の九に在り唐門を入りて車寄せ勅使の間の及び待待の一大殿あり其の西に接して老中の間式臺の間の及び槍の間の西北に大廣間及び蘇鐵の間の一大殿あり又西北に接して黒書院及び白書院あり全部繪白木造り瓦葺にして木材精良を極め構造善美を盡くせり天井の藻繪障壁の裝飾書に至るまで皆一時の撰にして飛棟彫欄金碧陸離實に京都皇宮中第一の殿舎と爲す茲に掲ぐる所の泊舟雨鷺の圖は黒書院溜まりの間の杉戸にして狩野尚信の筆なり俗に濡れ鷺の杉戸と稱す尚信は孝信元龜二年—元和四年即ち西暦一五七一年—一六一八年の次子にして探幽慶長七年—延寶二年即ち西暦一六〇二年—一六七四年の弟なり慶長十二年西暦一六〇七年十月六日京都に生まる母は佐々成政の女なり童名三位後一信又家信と云ひ更に尚信と改む主馬助と稱し自適齋と號す兄探幽幕府に徵されて別に一家嚴治術をを立てたるが故に尚信父の後を襲ぐ元和九年西暦一六二三年歳十七にして徳川家光に京都に調し直ちに繪事の命を奉ず寛永七年江戸に召されて徳川秀忠に謁し幕府の書師を拜し邸を竹川町に賜はり二十人扶持を給せらる即ち後の所謂木挽町家の祖なり慶安三年西暦一六五〇年四月七日厩割病歿す歳四十七池上本門寺に葬り法諱を圓心院實諱日徳と云ふ尚信享壽六からずと雖も書才非凡にして頗る世に推稱せらるれば後記に主馬が筆跡こそ古今に超絶したる物なれ只書の見事と云ふことには至らず筆意を得たること書に於いては中々登圓等類などの場にては非ざるを稱し書事備考には書風の情兄弟の隨一古今の名書といはんと評せり寛永二十年朝鮮國使學士朴安期其の書を見て大いに之を賞し贈るに詩を以てして曰はく書手日東秋天氣隨筆生西方遠瞻倭南極老人精閑月滿仙蹤携見工部行華堂對盤礴不覺到深更尚信知たて黒澤定幸の爲に相馬の書の挿圖を作り其の撰に依りて書馬の法を知りて之を喜び馬圖の額を書きて淺草觀音堂に納む餘傳へて此の馬毎夜出でて草を喰ふと云へり今本圖を觀るに描筆極めて勁健にして一豎廬舟の袖に立つもの形趣動かむと欲し瞻視眞に生きたるのみならず羽毛の細巧寫生の能事を極め全體の畫相頗る莊重にして能く杉戸に適應せり誠に狩野家中興の一妙手とす

WET HERON ON AN OLD BOAT.
PAINTING ON A CEDAR-DOOR IN NIJŌ DETACHED PALACE, KYŌTO.
(Coloured, 6 feet 7 1/2 inches by 5 feet 8 3/4 inches.)
BY NAONOBU KANŌ.
(COLLOTYPE.)

The Nijō Detached Palace of Kyōto was formerly known as the Nijō Castle. When Iyeyasu Tokugawa ruled over the country as Shōgun, as he had no suitable mansion in which to live when in Kyōto, he built this castle in the 7th year of Keichō (1602). From the 9th year of Keichō to the 1st year of Kwanyei (1609 to 1624), the keep of Fushimi castle and certain portions of the edifice were brought to Kyōto and made into the inner citadel of Nijō castle, and in the 3rd year of Kwanyei (1625) Iyeyasu received Emperor Go-Mizuno there. Not very long after that the greater part of the inner citadel was removed to Sentō Gosho (the Palace of Retired Emperors) or to some other place; consequently there is no inner citadel at present. In the 1st month of the 1st year of Meiji (February, 1868), by Imperial command, the castle was used by the then Council of State, and on the 3rd day of the 2nd month his majesty the Emperor visited the castle and from there issued his promise to grant to the country a deliberative assembly. In the 6th month of the 4th year of Meiji (May, 1871), the Kyōto prefectural government was temporarily established in the castle. In the 2nd month of the 6th year, the castle was temporarily assigned to the War Department; and in the 7th month of the 17th year (July, 1884), it became a detached palace. With the exception mentioned, the buildings to the inner walls remain as they were when erected in the Keicho era. Entering by the *Karamon*, there is first, the place for leaving carriages and the ambassadors' room next is the reception room for Daimyōs; west of this are the ministers' room, the Shikidai-no-ma, and the Yari-no-ma. Northwest of these are the Ōhiro-ma and the Sotetsu-no-ma, and still farther to the northwest, connected with these are the Kurosho-in and the Shirosho-in; the latter is made of white *hanoki* throughout. The roof is of tiles. The wood used in the construction was all carefully selected and the building is exceedingly beautiful. The decorations, from those in the coffered ceilings to those on the *fusuma* (sliding wall-panels) and on the plaster walls, are all of the choicest. The effective work on the beams, girders, and open-friezes, is considered the best of all the Kyōto Imperial buildings.

The wet heron on an old boat is painted on a cedar-door in the Kurosho-in, and was done by Naonobu Kanō: this is the so-called "Nure-sagi no Sugi-do." Naonobu was the second son of Takanobu (1571 to 1618) and the younger brother of Tannyū (1602 to 1674). Naonobu was born in Kyōto on the 6th day, 10th month, 12th year of Keichō (November 25th, 1607). His mother was a daughter of Narimasa Sasa. His boyhood name was Sammi, afterwards Kazunobu (or Iyenobu), which he subsequently changed to Naonobu, and he was also called Shūmonosuké. He himself used the pseudonym, Jiteikisai. As his elder brother, Tannyū, established himself independently, taking the family surname of Kajibashi, Naonobu, by command of the Shōgunate, succeeded his father and became head of the Kanō family. In the 6th year of Genwa (1623), at the age of seventeen, he was received in audience by Iyemitsu Tokugawa at Kyōto, and was soon afterwards appointed artist to the Shōgun's Court. In the 7th year of Kwanyei, he was summoned to Yedo where he had audience of Hidetada Tokugawa, and became teacher to that Shōgun's family, being given a mansion in Takegawa-chō. This man, Naonobu, was the founder of what was afterwards called the Kobikichō Kanō family. He died on the 7th day, 4th month, 3rd year of Keian (May 7th, 1650), at the age of forty-seven. Although he did not live long, his ability as an artist was extraordinary, and therefore he is praised by all the world. In *Kianki* it is said: "Indeed, his use of the brush is uncommon, either in the olden time or in the new." Again, in *Gozōji Bishō* is the following: "He was the best one among his brethren in painting; and, indeed, we may say that his works were masterpieces throughout his life."

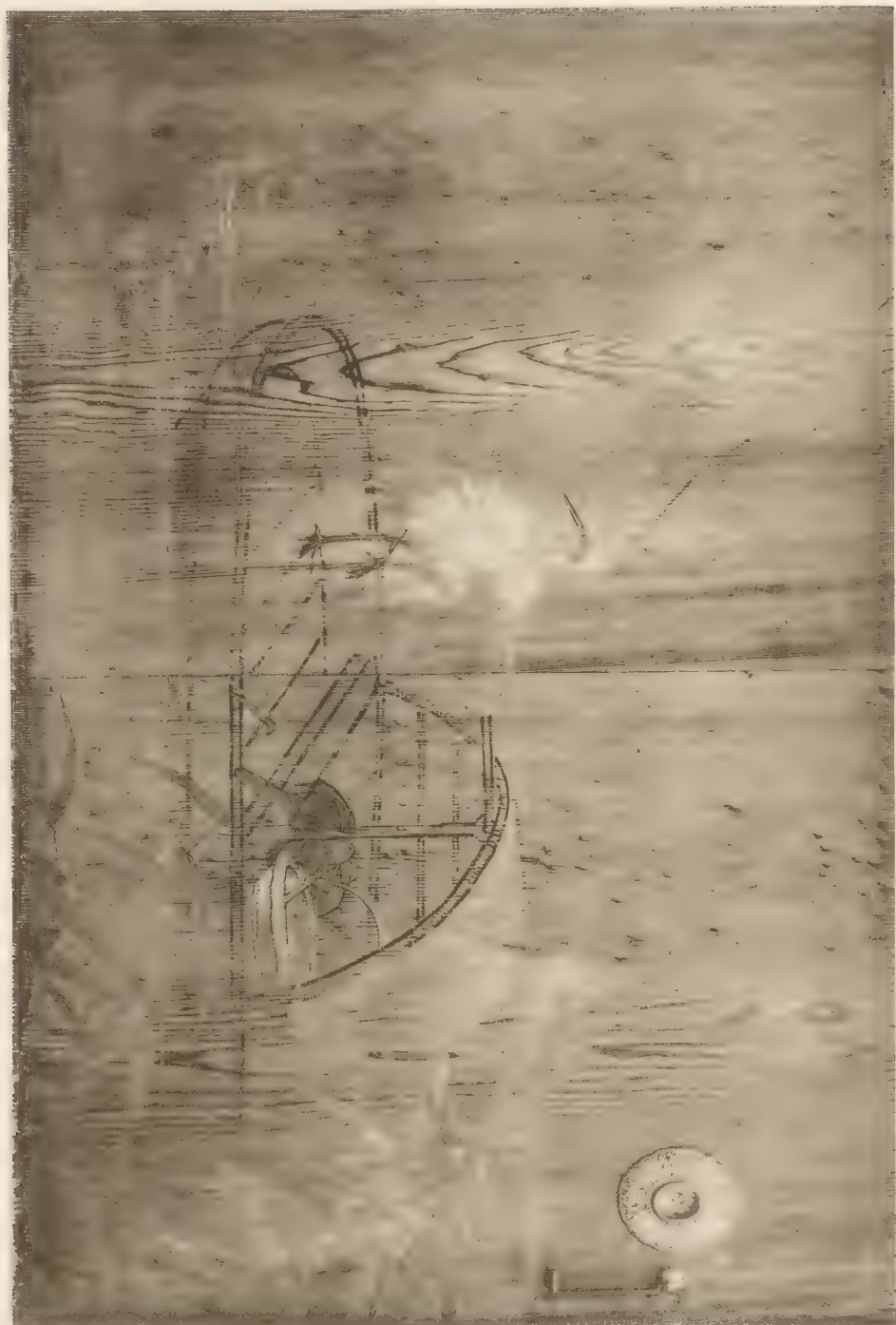
When we look carefully at the picture reproduced here, we see that Naonobu's method of painting was very bold; the heron, perched upon the gunwale of an old, empty boat, appears actually to be alive. Not only this, but the drawing of the wings and feathers is done with consummate dexterity. The whole scene is most effective and seems to be peculiarly appropriate for such a cedar-door. He was unquestionably a skilful hand in the middle period of the Kanō school.

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六十一

京都御所御襖

蘆雁圖(紙本金砂子地着色) 岸 連山筆

第一、雁五尺五寸六分、横八尺五寸四分
第二、雁五尺八寸五分、横一丈一尺四寸
第三、雁五尺八寸五分、横一丈二尺七寸二分

今の京都御所は安政二年西暦一八五五年の造営にして三月十八日木造りを始め八月二十四日上棟し十一月一日竣工の巡檢ありしものなり其の御學問所は小御所の北に在り長廊を以て小御所に通じ又御三間御殿と常御殿とに通ず檜皮葺檜木造り、東面にして南北に長し上段中段下段の御間菊の御間山吹の御間及び雁の御間ありて三方に縁を繞らせり絃に出だす所の蘆雁三圖は即ち雁の御間の模書にして筆者を岸連山とす連山本姓は青木名は徳字は士道通稱を徳次と云ひ後縫殿助と稱す京都の人なり幼より岸駒寛延二年一八五九年即ち西暦一七四九年一八三八年に就いて書を學ぶ岸駒門弟を教ふこと極めて嚴峻なり連山之に事ふること十餘年一日の如く曾て情容あらや岸駒仍りて義子と爲して其の姓を習さしむ安政六年西暦一八五九年没す憶ふに其の生年は寛政末乃至文化の初めなるべし本圖は即ち安政二年皇居御造營の際事を慶りて書ける所の一代名譽の大作なり無數の雁を蘆葦岸洲の間に寫して仰鳴落噪騷騷翩翩飛翔游水姿態向背の變化を盡くして形趣一として真に逼らざるなく朗羽噴脚の微寫實の能事を極めたり石皴は正しく師家の遺法を守れりと雖も畫相慨して岸駒の如き氣匠氣少く岸派中に在りては最も溫雅なるものなり

WILD GESE AMONG REEDS.

THREE SETS OF SLIDING WALL-PANELS IN THE IMPERIAL PALACE, KYÔTO.

(In colours on paper ground powdered with gold-dust.)

First set, 5 feet by 8 feet 5 7/10 inches.

Second set, 5 feet 9 1/4 inches by 11 feet 4 inches.

Third set, 5 feet 9 1/4 inches by 12 feet 7 1/4 inches.

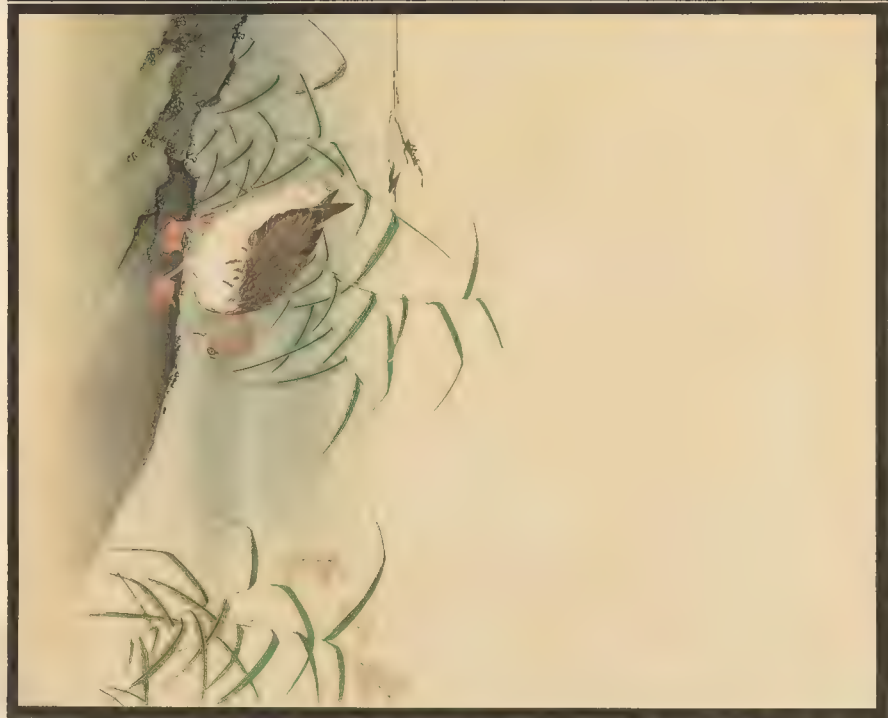
BY RENZAN KISHI.

(WOOD-CUT AND COLLOTYPES.)

The present Imperial Palace in Kyôto was built in the 2nd year of Ansei (1855). The Imperial Study is to the north of the Minor Palace, with which it is connected by a long corridor; it is similarly connected with the August Three Rooms and with the Usual Residence of the Emperor. The roof is thatched with *hinoki* bark and the building is made throughout of *hinoki* timber. It faces the east and the edifice is longer from north to south. There are three rooms, called respectively, Upper Hall, Middle Hall, and Lower Hall, which form the Audience Chamber. Another apartment is called The Rose Room; another, The Chrysanthemums Room; and a third, The Wild Geese Room, which is enclosed by a verandah on three sides. The pictures given here are reproduced from the wall-panels of the last, the Wild Geese Room; the artist was Renzan, a Kyôto man. In his boyhood he studied art under Ganku Kishi (lived from 1749 to 1838). His teacher was very strict with his pupils; he was always diligent and therefore Kishi, the teacher, made him his son-in-law and gave him his own family name. Renzan died in the 6th year of Ansei (1859).

The pictures were painted by Renzan at the command of the Imperial Household, at the time the Palace was erected, and they do him greater honour than anything else that he executed during the whole of his life. Many wild geese are shown among reeds along the seashore: some are looking up at the sky and honking; some are feeding; some are flying; some are preening themselves; some are gazing about; some are swimming. They display great variation in their treatment, and all are as natural as the living birds; while the wings, bills, and legs are painted with a mysterious power, even to their minutest detail. In his treatment of the rocks, he followed strictly the method of his teacher; yet he lacks somewhat of that teacher's boldness, and his pictures are the most gentle among those of the Kishi school.





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INDING WATLIZALIZ IN THE MIDDLE OF THE PAGE







作者不詳

尺二寸)

具（同八寸）

子爵田中光顯君藏

梵に出だす所の佛僧印度諸支那六朝時代の製作にして第一及び第二は像名決定し第三の姿第四の働動なることは其の銘文に依りて
たなり由來支那の佛僧諸支那六朝時代前に成れるものは像法一定せざるが故に署名の決すべきもの少からずと雖も銘文初興の時代
に當たりて單に佛像と言へば則ち釋迦を指すと爲するが故に第一の像も亦釋迦なるべし第二の像は寶冠を着けたる菩薩形にして古式の
觀音に近しく雖も持物の微すばかりもなく又觀音にして比丘尼服ありしを見ざるより考ふるに蓋し菩薩形の働動なるべし釋迦及び彌勒の
は本書既に之を述べたるを以て今其の説明を省く四具銘文又第一の像は臺座の後面に太和九年北魏太武帝の年號西曆四八五年我が昭宗
天皇元年漢在乙丑高平安孫李雲表追像、額金李弘爲父母師度願順居門大小通衢諸佛と刻し光背の後面右下隅に正史年記と刻す李雲と云ふ者
夫妻顯したるを造り李弘と云ふ字者のみならず爲しの最も多き六朝諸像中殊に異なる良作なり第二の像には臺座の右側面に武平三年北
齊後主の年號西曆五二四年五月十六日唐林邑國唐高祖父母敬輿聖德像一區并侍佛額令書寫緣遠從正貌上光背三寶佛相合門六親、切野生
成帝斯福靈塔慶隆高齡以上須彌座と刻せり但し光背は後世の補加とす其の左右の菩薩は各一手を舉げて球狀の物を捧げ、手は垂れて施無畏印
を爲し其の光上には化佛あり此の二菩薩は尊名定むべからずと雖も是れ即ち大羅及我が推古朝前後に現れたる觀音の典型にして變観木杵の神
像の主神とする形像より來れるものなり尤も觀音は遍滿天地の如たる是處即ち轉化したものなれども當時の無益の造像は幸にして其の弊
の恐ろしき諸化身の種々異相の觀實不空扇多摩羅刹等と爲ざらず單純なる神としてその形相ならざれば其の常に手にする所の球狀の物は
即ち變観木杵の大觀音の像に於けると同じく印度の俗信靈に獻供する米粉の神子にして原金をビシヤと云ふものなり我が法隆寺夢殿の本尊及
其の他古式の觀音の持物たる球狀の物は即ち皆之の外ならざるのみならず吉野天の手にする所の寶珠も亦之が轉化なり然るに従來之を以
て密教徒以來以前に於ける像軌の亂雜にて其の持物の由來性質を解釋したるものなりしかは形相方正丈夫威嚴造勳像一區上高麗家四方た
の臺座の四面に宋奉養元年明常の年號西曆四七〇年我が雄略天皇十四年歲次庚戌五月十日北林達村因正丈夫威嚴造勳像一區上高麗家四方た
切初治生之類會同其類と刻せり四條中製作者の年代最も古きを知るべし大凡六朝は支那佛教初興の盛代なり歷朝の帝王將相佛教に歸依して像
設れる多く其の極果の傳へりとし並びに佛家の史傳し見ゆ其の後廢法滅亡の故に破壊せられしとも當時の無益の造像は幸にして其の弊
を認めるもの少からず得て我が國に存するもの亦尠しと爲す唯其の所謂千萬爲一代之代表せしもの多きは皆數々の小像ならざるを得ず
茲に出だせる第三の脇侍と同じきもの最も多きに居りしものなることとは現在遺品の數に依りて之を観察すると難からずなり田中子爵の藏せ
らるる大體十餘の西四五以上のもの僅かに數點に過ぎざるが如きも亦其の例なり今等の諸像を観て其の作风様式の由りて來れる所を考へ
ると、數點に於いて昔印度より出でたるものなることは固より言ふを俟たずとも即ち印度の彫影には中印度以南の風と北印度健駄羅の風との大い
に相異なる二様式ありて是等の六朝佛僧の或づから兩式を混同して更に變化したるものなるを見る今其の形式上の徵を略舉せん第四の
像の眼光に數重の圓あるはアジアンダの發鑄と略相同じく又其の顔の外圍に扁平なる乳の如く前方に凸出したるものあるは南印度のア
ラバタの石棚の彫刻等に見えたる佛像の背後より五寸又は七寸の距の深ひかゝれるものに類似せり舊の惠帝永寧元年印度の僧慧康の能產佛を
獻したることあるに合せ考ふるもアラブアラムの如きゾロアスター教の佛像の形式なり右支那にも有りて以て此の像の光背の如きものと爲れるな
るべし唯諸像の臺座に師子座又は蓮花座を用ゐざるはアジアンダの盤蓋及び中印度以南の古彫りに似たり專ら須彌座の方式を用ゐたること、
寧ろ健駄羅佛像の形に類せり然れども第三の脇侍の如き觀音の典型に至りては健駄羅の藝術より來れるに非ざるべきこと、其の遺品に毫も密教
風の物なきによりて略明かなり佛の頭戴も中印度風の螺髮と健駄羅の特有なる波狀の綰髪に作れるものととの兩樣並び存すと雖も後者は極めて
稀なる佛の衣相の雙肩を覆へるは亦健駄羅の特色にして第一及び第三の像は之に従ひ第五の像は中印度風の偏袒右肩に近しく衣の襞は極めて
ては兩者の特徴共に著からず蓋し支那に在る技術より自然に發展せるものなれど殊に釋迦像の舊具の閉袈の如きは六朝觀音の特有にして曲線の
組織に一種の形式あり其の脇侍菩薩の大衣の垂れたるものは左右均斉の形を爲して技巧の尙拙なるを示せり此種の立像に於ける衣裾の
左右均齊展長時としては長衣の下端の垂れたる褶疊の形式獨働像の如き寶珠形的光背及び須彌座等は何れも我が日本の古彫型に影響して推
古朝前後の諸像は大抵皆之に倣へり而相に至りては既に印度の相を失ひて支那風に變じても未だ唐代の佛像に見えるが如く圓滿の尊相と爲らす
が推古朝の諸像も亦之に似て扁平の病更に甚しきもの多し要するに是等の佛像は彼我藝術の關係を考證するに於いて極めて重要なるものと
考へべきなり



GILDED COPPER IMAGES OF BUDDHAS.

First: Buddhist image (height, including pedestal, 14 inches.)
 Second: Bodhisattva and two attendants, with one priestly image (height, including pedestal, 9½ inches.)
 Third: Śākyamuni, two Bodhisattvas (height, including pedestal, 8 inches.)
 Fourth: Maitreya (height, including pedestal, 10½ inches.)

ARTIST UNKNOWN.

OWNED BY VISCOUNT MITSUAKI TANAKA, TOKYO.

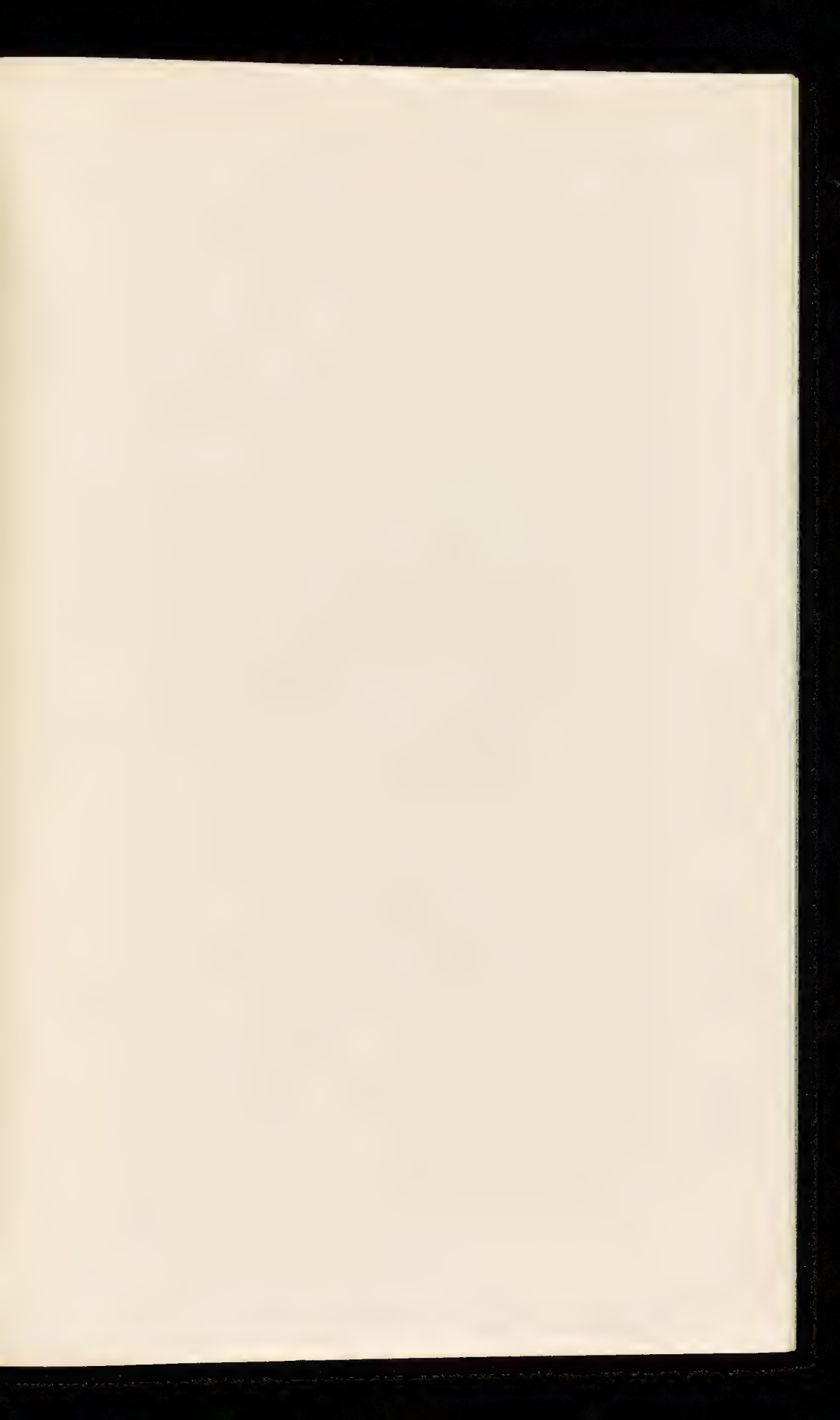
(COLLOTYPES.)

The Buddhist images we show here were all made during The Six Dynasties (Chin, Sung, Chi, Liang, Chen, and Sui), China. We are unable to identify the first and the second; but we know, from the words that are engraved on the others, that the third is Śākyamuni and the fourth Maitreya. Very often, the Buddhist images of China and Japan, which were made before the translation of the Tantras, Rules for Buddhist Images, have no distinctive form that establishes their identity; but at the time when Buddhism was first introduced from India, all the images were intended to represent Śākyamuni; therefore, the first one of these images may perhaps be he. The second image has a diadem and the shape is like Bodhisattva. It seems to be the old conception of Avalokiteśvara; but this is not established by what he carries in his hand; and furthermore, we never see Avalokiteśvara with priestly images as attendants; therefore we come to the conclusion that, perhaps, this may be Maitreya in the form of Bodhisattva. As we have often mentioned Śākyamuni and Maitreya in the previous volumes of this series, we refrain from repetition. Each of these four images has a legend engraved on it. The first one states that it was made in the "9th year of Tai-ho" (the era of Emperor Ta-wu, of the Northern Wei, 485). The hair of this image is not curled in the customary manner: this is rather unusual. The metal is of good quality and the gilt is very thick, so that even now the colour of the gold is bright. Among many small images made during The Six Dynasties, this is one of the largest and best. On the pedestal of the second image, righthand side, there are these words: "3rd year of Wu-ping," (the era of the later emperors of the Northern Chin, 572, and the 1st year of our Emperor Bitatsu). On the back of the third image that, is Śākyamuni, there are also some words: "3rd year of Eihe" (the era of Emperor Hsuan-wu, Northern Wei, that is 510, and the 4th year of our Emperor Keitai). (The halo seems to have been added in later time), and the two Bodhisattvas, at right and left, each has in one hand something like a ball, the other hand hanging down in the gesture called Abhaya-mudrā, that is fearlessness. On the halo there is the emblem of manifestation. Although we cannot determine the names of these two Bodhisattvas, they are the conception of Avalokiteśvara as made during The Six Dynasties, or before, during, and after the time of our Empress Suiko's reign; and the origin came from the forms of Sakti of Brahmanism, who attend the principal gods. Although Avalokiteśvara is the incarnation of Durgā, the goddess of Śiva, the form of Avalokiteśvara just at the time of the introduction of Buddhism into the East, was that of the simple goddess and not the many forms of incarnation (Amoghapāśa, Tārā, and Chandi) as the princess Durgā. So the something like a bowl always held in her hand in the same way as in the case of the three Sakts of Brahmanism, is a kind of cake made of rice-flour to offer to Pitṛs of India, and the original name is Piṇḍa. Not only has something like a bowl (such as is seen in the hands of the main image of the Yumedono of Hōryūji and other places) which stands for the Piṇḍa, but also the Cintāmani which is held in the hand of Lakṣmī, Śrī, is a variation of this. From ancient time however, all this is attributed to the confusion of the conception of the Buddhist images before the introduction of the "Mystic Doctrine of Buddhism," and no one understands the origin and the character of the things held by them: this is, we may say, the weak point in the history of Buddhist images. On all four faces of the pedestal of the fourth image, that is Maitreya, there are some words engraved, namely: "6th year of Tai-shih, of Sung" (the era of Emperor Mingti, that is 470, and the 14th year of our Emperor Yūryaku) and from this we see that it is the eldest of the four. The Six Dynasties was the time when the beginning of Buddhism was flourishing in China. The emperors, one after another, all believed this doctrine; many images were made, and many buildings were erected, as we read in the history of Buddhism. Although many of those buildings were afterwards destroyed by the followers of another doctrine, yet, fortunately, many images of the innumerable ones that had been made, were saved, some of which were handed over to us and are now to be seen in our country. As at times a certain man during his lifetime made the so-called "Thousand Images," they must all have been small ones, a little over or a little less than one inch in height. Of this we may be sure from the number of existing images like these attendants of the third image given here. As confirmation of this, we see very few more than five or six inches in height. After having examined these figures, we know that the conception and shape of all came, on the whole, from India; but there are two types of these images in India: that is, the one which is popular in the southern part of Middle India, and that of Gandhara in Northern India. These differ very much, and the Buddhist images made during The Six Dynasties confused and changed these types.

Now we shall try to mention the specialization of the forms. The many concentric halos of the fourth image are very much like those seen in the wall-pictures of Ajanta: there are some nipple-like studs projecting from the outermost halo. This method of treatment in a measure coincides with the serpents having five or seven heads which appear from behind the Buddhist images, overshadowing them, which are carved on the stone-railling of the Amarāvati towers of Southern India. A priest of India offered a Buddhist image having the serpents pedestal decorated with flakes of gold-leaf, to Emperor Hui of the Tsin dynasty, China, in the first year of Yung-ning. From such examples, we understand that the fashion of giving to Buddhist images a back-ground of serpents, showing them seated on a serpents pedestal, like those of Amarāvati, had been already handed over to China, and then it was changed into that form of a halo at the back of the image; but the pedestal of many images has no Siphāsana or lotus-flower pedestal, and does not resemble those of the wall-pictures of Ajanta and the stone images found in the southern part of Middle India; but the pedestal is like Sumeru-asana, or a square pedestal; this rather resembles those of the images of Gandhara. In the next place, we see that it does not follow the art of Gandhara, as we know those images had no fashion of the mystic doctrine of Buddhism in the relics. The head of the image displays two varieties, such as the curled hair of Middle India, and the special, waving and crisp hair of Gandhara, but the latter is very rare. The way in which the drapery covers both shoulders of the image, is also a special characteristic of Gandhara, and the first and the third images shown here follow this fashion; but the fourth displays the mode of Middle India, the robe coming up very nearly to the right shoulder. We do not positively know just what was the special characteristic of the drapery of each form. This, as the religion made progress in China, was naturally influenced by the art which then existed in that country. The configuration of the pedestal of the image of Śākyamuni, especially, reveals the speciality of the carving of The Six Dynasties in the matter of curving lines. The drapery of the attendant Bodhisattvas hang and balance on the two sides; this shows that the skill was not yet highly advanced. This form and the configuration of the supporting pedestal (sometimes this is the under part of the robes) and the halo, like the shape of the jewels of the image of Maitreya and the Sumeru-asana, etc., influenced our old carvings, and all the images before, during, and after Empress Suiko's era followed them. As to the features, they had already lost the mode of India, and all took the fashion of China, yet they have nothing of the gentle and meek look we see in those images that were made during the Tang dynasty; so, consequently, most of those made during the Suiko era have the same weak features. In short, these images are very important art-relics which have been left to us, since they enable us to investigate the relations between the art of the two countries, China and Japan.







龍猛菩薩像(絹本着色) 弘法大師筆

(竪七尺一吋、横四尺九寸七毫)

京都真言宗大本山教王護国寺藏

龍猛は梵名を那伽闍剌樹那と云ふ南印度に出でて始めて大乘の中觀宗を唱ふ其の行化殆ど五天に通く遊説亦頗る多し密教家は龍猛を以て其の初祖と爲し南天の鐵塔を開いて金剛薩埵より佛の未だ顯說せざりし秘密教を全傳せりと稱す所謂呪明藏是なり今傳ふる所の密部經軌は即ち其の翻譯に出でたるものならむされど鐵塔相承の如きは固より荒唐の談にして密教は龍猛前後より以來薩羅門教の事相を取りて次第に成立せるものゝみ而して龍猛出世の年代にづいては異傳紛々として頗る決定に苦む西城記等は馬鳴と同時と爲し其餘佛滅後或は三百年と言ひ或は五百年乃至九百年と言ふ然れども吾人は今姑く鳩摩羅什等の著せる龍樹菩薩傳に至る始過百歲とあるを信じ其の著譯年代即ち姚秦の弘始四年乃至十一年西曆四〇二年—四〇八年より推算しておほよそ支那の三國乃至西晉西曆三世紀の頃と爲す

本圖は東寺所藏真言七祖像中の一幅なり其の五幅は唐人の畫ける所にして弘法大師の請來に係かり本圖と龍智との二幅は聖德太子の奉爲四恩造二部大覺茶經顯文に據從弘仁十二年四月三日起首至八月盡奉國中略龍猛龍智菩薩眞影等都二十六鋪とあり東寶記に私云中略龍猛龍智二祖眞影者大師於本朝被國加之弘仁十二年所被圖畫廿六鋪隨一也とあるもの即ち是なり疑ひなき弘法大師の眞蹟とす同書に密教相承鈔裏書を引いて石山内供記云弘仁十年十二年の誤ならむ九月六日弘法大師於龍猛等影像下自書行狀等文云々東寺經藏本是也と言へるは本圖の下方に大師の眞筆に疑ひなき細字の傳贊あるに合へり筆者弘法大師の傳は本書第一冊に記載せるを以て茲に贅せず本圖の如きは即ち其の遺作中の絶品にして大體に於いて他の唐筆の五祖像と大差あることなし其の雄偉なる面貌は尙日本人の骨相に化せず左手に袈裟角を握り右手に三結の金剛件を把れる姿態宛然印度の僧容を傳へたり謹嚴なる細勁の描法肥瘦の無筆なくして高古の趣ある所實に唐以上の畫風に非ざれば見るべからず而も牀座側縁の雲文の如きは技巧の頗る熟せるを示せり之を前の第七冊に掲げたる李眞の不空金剛に比ぶるに遜色あることなく大師の優に唐の名畫工と比肩するに足るを見るべし

BODHISATTVA LUNG-MENG.

(Kakemono, coloured; 7 feet $\frac{1}{2}$ inch by 4 feet $11\frac{1}{2}$ inches.)

BY KÔBÔ DAISHI.

OWNED BY THE TEMPLE, KYÔWÔGOKOKU-JI (TÔJI), KYÔTO.

(WOOD-CUT.)

Lung-meng, called Nāgārjuna in Sanskrit, was a native of Southern India, and promulgated, throughout the whole country, the doctrine, Madhyamika, of the Mahāyāna of Buddhism. There are also many essays upon the doctrine which were written by him. He is regarded as the founder of the esoteric sect. As to Lung-meng's date, there are many different traditions: some say 300 years after Buddha's Nirvana; others that 500, or even 700 years passed after Śākyamuni. But we accept the statement in "The Biography of Lung-meng," compiled by Kumārajīva: "One hundred years have passed away since Lung-meng died." The date of that compilation was from the 4th to the 11th year of Huang-chih's period (402-408), so the death of Lung-meng must have occurred in the 3rd century of the Western calendar.

The present picture is one of seven *kakemono*, preserved in Tōji, of which five were painted by Li Chen, an artist of the Tang dynasty, China, and brought to Japan by Kōbō Daishi, while this one and that of Lung-chih were produced by the hand of Kōbō himself in the 12th year of Kōnin (821). These two are, indeed, the best specimens of Kōbō's paintings, because not only are they authenticated in old documents, but also the legends on the canvases demonstrate their genuineness. The brilliant face of the Bodhisattva, and his pose, well depict an Indian high priest, and every line of the figure is prudently drawn, the composition of the whole subject being full of taste, high and antique, so that it is not at all inferior to the pictures Amoghavajra, by Li Chen (see Vol. VII). Kōbō's biography was given in Vol. II.



紅蓮白鷺圖(絹本着色)

(竪四尺三寸、横二尺四寸四分)

傳支那南唐徐熙筆

京都淨土宗大本山知恩院藏

徐熙の作と傳稱するものは先に本書第三冊に之を掲載し併せて其の小傳を略述せり茲に出だす所の圖は即ち第三冊に掲げたる圖と一對を爲せるものなるが其の果たして徐熙の筆なるや否やは直ちに決し易からず圖中魚を啄める鷺の如きは甚だ巧みなりと雖も水草、蓼花及び蓮葉等に至りては頗る古拙なる所あり吾人は唯宋朝以前の古畫として極めて貴重すべき名品たることを知るのみ

RED LOTUS AND WHITE HERONS.

(Kakemono, in colours, 4 feet by 2 feet 5 inches)

SAID TO BE BY HSU HSI (CHINESE).

OWNED BY THE TEMPLE, CHION-IN, KYOTO.

(COLLOTYPE)

One of the works said to have been executed by Hsu Hsi, with a very brief biography, has been mentioned in the third volume of this series. This picture is quite the same with the other one in its method of painting lotus. If the former (which we have given) was by Hsu Hsi, this must, without doubt, have been his work. However, we cannot easily decide whether this is truly from his brush or not. The heron, with a fish in its bill, is cleverly done, while the water-grasses and pepper, the flowers and stems of the lotus, are rather faded and perhaps a little careless in drawing. We consider this a precious treasure, and an old one produced before the time of the Sung dynasty.



（愛國只三位，爵二位，四世公）

One of the works said to have been executed by H. H. Wells with a very high degree of photographic accuracy is the illustration of a scene in the life of the famous astronomer, Galileo Galilei, who lived in the 16th and 17th centuries. The illustration shows Galileo in his study, looking through his telescope at the stars. The scene is set in a room with a large window looking out onto a city. The illustration is a black and white photograph of a painting, and it is a very accurate representation of the scene. The illustration is a very fine example of the work of H. H. Wells, and it is a very accurate representation of the scene. The illustration is a very fine example of the work of H. H. Wells, and it is a very accurate representation of the scene.

LED LOTUS AND WHITE HERONS.

Λ'αλυσαντες ειναι ολοι οι αριθμοι 4 τετ 2 μορφης,

OWNED BY THE TEMPLE CHION-IN KYOTO

One of the works said to have been executed by H. H. Wells with a very high degree of photographic accuracy is the illustration of a scene in the life of the famous astronomer, Galileo Galilei, who lived in the 16th and 17th centuries. The illustration shows Galileo in his study, looking through his telescope at the stars. The scene is set in a room with a large window looking out onto a city. The illustration is a black and white photograph of a painting, and it is a very accurate representation of the scene. The illustration is a very fine example of the work of H. H. Wells, and it is a very accurate representation of the scene. The illustration is a very fine example of the work of H. H. Wells, and it is a very accurate representation of the scene.

自理僧都筆

整三尺七寸一分，橫二尺九分

京都眞言宗大本山敎王護國寺塔頭觀智院藏

閻魔天、摩訶夜叉に依りて度羅經門の神にして一神にして早く其の壽典吠陀に歌頌せられたる護世八女天と雙仙にして生きたり或は口は「閼摩」と閼彌とは乾達婆の子にして死したる人類の最初の一對なり其の後昆水嶺の水爲に閼彌は燐を閼魔に求めたなり是れも閼魔は之に應ぜざるよき此の神靈の原始を考ふるに蓋し光想天は天宮疾走女人天は黎明閼魔は大太陽閼魔は暗夜の姦人に出でたるものか或は閼魔は太陽の暖氣に入りて閼彌は夜陰の冷氣を食ふ事し閼魔の閼魔を拒めるは兩者の相容れざる意なきむしかば吠陀に於ける閼魔天は後世の所信の如き罪惡に對する刑罰を司ざる恐るべき冥界の王者に非ずして死者の靈魂を導きて無窮の樂土に至ること職とし其の所謂樂土は受天の光明裡に在りて閼魔は即ち其の治者なり死者の靈魂は炫に嘗て死せる己が親子夫妻乃至朋友に會ひて諸天と共に幸福を享く而して閼魔の治する所の死後の郷土はかかる樂園なるにも拘らずして死を怖るゝ觀念は之と共に閼魔の神性の怖畏すべき一面を想像せざることも能はずして凡に吠陀にも世界を巡遊して人間死を促す所の閼魔天の四腿疾足の大駭物を叙すり此の概念は次第に進み後世の變遷閼魔の盛典有條然に至りては閼魔人は人間善惡の死後の裁判者に於て惡人の受苦すべき地獄の下者たり乃至「死者の靈魂は一且閼魔天の法廷に送られ其の現前に於て此の業の輕重を秤量せらる記録官誹謗者嘖罵及多深沙大將大山府君と對決せざるべからず」此に於いて云々爾は帝釋の光明天に送られる學堂に趣人れば則ち地獄に留められて永く苦惱に淪びて云々而して閼魔天の形像は赤衣或は綠衣の絲人或は青人にして青色の水牛に乗騎する王節杖を執る其の異名は印度神話の例として頗る多し今其の數者を舉ぐれば法王乘勝王臣聖父聖友王親娘底經「查驗加論等」の靜息王類密沙の首等三門者當時天把節者供天期終者等等皆是是れ死及び斷罪の觀念より出でたるものなるを見る佛敎の閼魔天は即ち此の二義隨順教布羅華の說く所の閼魔天なり秘密佛敎に在りては金剛經十二天胎藏界外金剛部二十尊位及び八方天十二天七十二天尊の一に攝せられ配當の方位は吠陀の護世八神と同じく常に南方を占む身は赤色圓面は青黒色に影どく水牛の白色又は青色に畫き其の間の筋には人身を著くるを常とする眷屬には其の記圖、魔后死后黑眉后履暖底后等と稱され及び嘖罵難免多を畫き或は侍兒鬼衆及び七母を圖す茲に一使者とその畫像は天身肉色にして白水牛に乗騎するに人頭僧に類し臂展に一女人といふ使徒と左右に關したるもの即ち十二天中の一福ならぬ因みに言へ我が密敎所得の閼魔天に七姊妹大神と云ひ又之を七母と稱して其の眷屬と爲すことは吠陀の七河と布羅華の七神母娑提大神の正后とを混同し七河の中の閼那耶那河を閼魔天と混同したるに出づ又閼魔天の妃は布羅華に依るに一婆羅門の女哈蘭那なれども我が密敎には此の名傳はらずして唯閼魔天の女性名を以て之に用ふなり

本圖は傳へて會理僧書に載る爲と爲す管理は東寺の僧なり延長三年西曆九二五年醍醐帝の母后の爲に法事を勸修せし修するや前説にて其の兄願師同年六月二十四日薨り承平元年東寺の長者に補せられ同五年權少僧都に任せ其の年十二月二十四日薨り時壽八十有四法臘六十二なり會理書を巧みにし東寺灌頂院護摩室に祖師の影像を書き又東寺大佛殿の柱に繪けたる東寶記及び七年日記等に見たり東寺要領に記載せる所の延長十七年に焼けたる講堂の諸佛像を作じし佛師會理阿闍梨と混せず今此書の書に於て空海の將來又は閼魔の傳來せる唐畫の風向其の謹嚴の傳説に存して而も畫相彩法は漸く新原時代の和吳を帶び來りて延喜閼魔圖前後の作として佛說略信憑すべきものなるのみならず落筆森嚴精微にして相好姿態の圓満微妙なる眞に佛畫の上乗なるものなり

(*Kakemono*, in colours; 3 feet 8½ inches by 2 feet 1 inch.)

SAID TO BE BY YERI SÔZU.

OWNED BY THE TEMPLE, KWANCHI-IN, TÔJI, KYÔTO.

(COLLOTYPE.)

Yama-deva (Yenma) is one of the gods of Brahmanism of India. He is one of the eight gods who take care of the world and who are praised in the Vedas. On referring to the Vedas, we see that he was a son of Vivasvat, Sūrya, and his mother was Saranyū. He was born one of twins, with Yami. Some say that Yama-deva and Yami were the children of Gandharva, and the *first pair* of human beings (twins) who died. In order to have descendants, Yami wished to marry Yama-deva, but he refused. If we investigate the probable origin of this mythology, we find that Vivasvat meant Heaven and Saranyū means Dawn: Yama-deva is the Sun, and Yami the Coolness of Night, and his refusal to marry Yami signifies the incompatibility of the two. So in the Vedas, Yama-deva is not the power who judges sin and punishes the dead, as people subsequently came to believe: he is not the god of the dead, but the god who presides over the destinies of the living. He is the god who punishes the wicked, the plagues of Heaven, the evil governor, and where the spirits will spend their parents, children, husband, wife, or friends, who died before them, and where they will live happily with the gods. The Paradise where Yama-deva rules is alleged to be such a pleasant place, yet the conception of death was so awful to most people, that they could not but think of the terrible, dark side of Yama-deva's character. In the Vedas, Sārameya are mentioned. These are dogs with four eyes. They are swift-footed and belong to Yama-deva, going about the world urging the death of human beings. These conceptions of Yama-deva went further, and in the Pūrāṇa, that the evil scribe book of later Brahmanism, he is alleged to be the judge, for good or evil, of human beings after death, and to be the King of Naraka, where evil souls had to be punished. The spirits of dead men go at once to the Court of Yama-deva and are judged, in his presence, by the god of the dead, Yama-deva, and the god of the living, Viśvadeva. In the Pūrāṇa, the dead are judged by Yama-deva, and are happy; while evil souls are compelled to remain in that place of judgment and are long tormented in Hell. Yama-deva's body is said to be green (or blue), he is clad in red (or orange-coloured) garments. He rides on a buffalo and has a Daṇḍa in his hand. His pseudonyms are many, as is always the case in the mythology of India. We select some of them, as follows: Dharmarāja, Pīṭipati, Mṛtyu, Kṛitana, Sāmāna, Kālā, Daṇḍadhara, Śrāddha-deva, and Antaka. All of these came from the idea of death and punishment. Yama-deva in Buddhism is the same person whom we find in the Pūrāṇa of Brahmanism. In esoteric Buddhism, Yama-deva has a position with the twenty gods of Vajradhātū-Mandala. He is one of the two hundred and eighty gods of the Vajradhātū-Mandala, the twenty gods of the Vajradhātū-Mandala, the twenty gods of the Vajradhātū-Mandala. His position stands in the south; this he does as one of the eight gods of the Vedas. His body is a red or orange-coloured blue-black. The buffalo he rides is painted white or blue, and his Daṇḍa is usually surmounted with a human head. In his family there are, his princess wife and Citraguṭa; or some times there are lady attendants or demons, and Saptarṣi.

In the picture we give here, Yama-deva's flesh is the natural flesh colour. He rides a white buffalo, and holds a sceptre having a human head, as a family there are a goddess and a demon, one on each side of him. According to the traditions of our Shingon sect, it is said that Yama-deva has seven sisters; or, it is said, there are seven Sapta-matrī in his family. This came from confusing Sapta-sindhava with the seven godmothers of Puraṇa; and again from a misunderstanding of Yamuṇā of the seven rivers and Yama-deva. According to the Puraṇa, the princess wife of Yama-deva is Vijaya, a lady of Brahmanism; but in our Shingon sect we do not have this name; consequently, we use only the feminine form of Yama-deva.

This picture is said to have been painted by Yeri Sōzu, who was a priest in the temple, Tōji, Kyōto, when the ceremony in honour of the mother of Emperor Daigo was performed in the hall, Kwanji, in the 3rd year of Enchō (925). At that time, he was appointed the chief priest in that ceremony. In the 6th year of the same era he became a Kishi (the priestly rank next below Sōzu), and in the 1st year of Shōhei (931) he was appointed the chief priest in the ceremony of the New Year. He was a priest of the Tendai sect, and he died on the 24th day, 18th month, of that year, at the age of eighty-four. He was a priest for sixty-two years. He was a skillful artist and he painted pictures of the Buddha, the Bodhisattvas, Honna Hall, Kwanchō-in, Tōji. He also painted that founder's picture on the post of Daibutsu den, Todaiji. These facts are given in *Tōhōki* and *Shukuhyō-nishiki*. We must not confuse him with Yeri Ajari (*Acharya*), the title of a Buddhist priest who sees to the instruction of minor priests under him, a maker of sutras, and a teacher of the Buddhist law. He was a priest in the 12th year of En'ei (917), as is narrated in *Tōdaiji yōroku*. In this picture we see the upright, strict manner of the Chinese method of painting that has brought forth the Kōfō style of the 12th century. In treatment and in colouring it shows, in a measure, the Japanese taste of the Fujiwara time (9th to 11th years). From these facts, the tradition which says that this picture was made during or soon after the En'ei or Enchō era, may be considered somewhat reliable. From the tone of the picture and the style of the figures it is very exact; while the features and style of the figures are natural and minute. We may say that this is one of the best works among Buddhist pictures.



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（幅四尺二寸、横二尺三寸）

福井市安養寺藏

淨土教の理想は印度又は中央亞細亞の何れの地方に於て何年代に起りしものなるや、譯經年代の外尙ほ研究の過程に在りて未だ之を詳にすることを得ず、而も其の基く所變遷門教に在りや將に専ら佛教思想の發展に出でしや亦明かなり、彌陀の眷屬たる諸觀音の多くは變遷門教の大本在天又は其の妃烏摩の化身より出でたるものなることは其の梵名及び形像に依りて明かなるのみならず、淨土の相對の反面たる地獄及び其の治者閻摩天の概念の殆ど全く違ひ、此經天派よりして、其の概念を得來りしに非ざるなきやを想ふに堪へたり、唯經天派よりして、王等の別名あり、後者は亦大自在天の別名に用ゐられ、我が密部所傳の彌陀の異名には甘露王及び世自在王如來の稱ありて、其の後者は顯る大自在天の名及び其の別名三世上王に近きを見る亦以て彌陀と大自在天又は毗紐天との關係の幾分を推察すべし、唯彌陀の形像は其の身相殆ど全く釋迦牟尼佛と同じくして、定も變遷門教の神像に類式あらざるのみならず、毗紐天の佛化化身は却りて釋迦佛の理想の變遷門教に類式あらざるのみならず、何れにせむ、唯經天派は佛化に在りて西方淨土の救世主たり、能願の衆生を迎接して之に往生せしむと云ふ而して、其の好相の相を畫圖に作り出でせる者は、即ち惠心僧都なり、惠心より前は單に淨土の好相を圖示したる淨土曼荼羅及び彌陀の一身乃至脇侍ある三尊の圖像あるのみならず、即ち惠心天台より出でて大いに淨土教を唱道し、其の創意を以て始めて來迎攝取的の圖を圖せり、其の圖或は三尊の山上に出現したるあり、本書第一冊に出でせる山越彌陀の如き即ち是れなり、或は多數の眷屬及び二十五菩薩の圖の如き即ち是なり、註に掲ぐる所の圖も後者の一類品とす、亦得て惠心の筆と爲せり、其の精實は八幡講の圖に比して頗る小なるのみならず、市井亦同じからずと雖も、畫風の稍相、相似たる所あり、佛菩薩の端正なる面貌身相は眞に崇高と優美との擡ぐべき調和を示し、謹嚴高古の描線流麗、妍美の彩色能く惠心時代の様式に適合して傳説の虛な左右を徵するに足れり、佛前の二菩薩觀音は華蓋を捧げ、勢至は寶蓋を把り、佛の左右及び背後には二十一人の奏樂の菩薩及び二人の比丘ありて圍繞す、即ち二十五菩薩なり、所謂二十五菩薩は其の中の觀音勢至の外經に正しく其の號名に非ずして、惠心の考案も、彌陀の無數の眷屬を約圖したるに過ぎず、其の號名は元と偽作の十往生經に出で、持物の如きは惠心の作と傳ふる、二十五菩薩迎接、接元、比丘、山南岳八葉院より出で、近古文政十一年三月伊勢松坂城主山來迎寺之を梓行す、三十六行七十二句の短篇なかりに依りて定まれるものなり、されば、畫數も諸圖必ずしも相同じからず、或は比丘一人なることあり、又本圖の如く二十五の數内に比丘あることあり、或は菩薩形二十四乃至二十五の外に比丘あることあり、比丘一人なる時は、即ち比丘形之地藏菩薩にして、二十五の外に比丘は他の一比丘を無邊身菩薩の比丘形とす、爾餘の尊名等も觀音勢至の外必ずしも深く尋究するを須く、單に歌聲の菩薩又は天人として之を視るべし、惠心の傳は本書先に之を述べたるを以て、茲に再び述す。

THE WELCOMING AMITĀYUS.

(Kakemono, coloured; 4 feet $\frac{3}{4}$ inch by 2 feet $\frac{3}{4}$ inch.)

SAID TO BE BY YESHIN SÔZU.

OWNED BY THE TEMPLE, ANNŌJŌ, FUKUI, YEHIZEN PROVINCE.

(COLLOTYPE.)

We do not know exactly when the principles of the Jōdo sect of Buddhists were first promulgated in India or somewhere in the middle part of Asia; this question is still being investigated. We know only the date of some of the sacred books. It is also not known whether this sect was based upon Brahmanism, or whether it was evolved from Buddhist ideals alone. Many Avalokiteśvaras, who are of the family of Amitāyus, came from the Avatāra of Śiva, Mahēśvara, or his princess, Durgā of Brahmanism. We know this, not only because of their Sanskrit names and by their images, but also because the conception of Naraka, the opposite of Sukhāvati, and of the governor, Yama, fits the teaching of Padma Purāṇa, and so the conception of Amitāyus and his Paradise, perhaps, came from Śaivas or Vaiṣṇavas. Vishnu has other names, Amitā-vikrama and Amṛta, and the latter is sometimes used as another name for Śiva. The pseudonyms for Amitāyus, which the Shingon sect has as a tradition, are Amṛtarāja and Lokēśvararāja-Tathāgata. The latter of these two, we see, is very much like Śaivas, and the alternative name is Trilokēśa. We can now surmise, in some measure, the relation between Amitāyus and Śaivas or Vaiṣṇavas. The image of Amitāyus is quite the same as Śākyamuni-Buddha in features; and not only is not like the images of Brahmanism, but, on the contrary, the Buddha-Avatāra of Vaiṣṇavas was adopted from the principles of Śākyamuni-Buddha by Brahmanism. At any rate, Amitāyus is believed, by Buddhist, to be the Saviour in Paradise (The West), and to make souls live there, welcoming those who wish to enter. Yeshin Sōzu was the person who first painted Amitāyus as welcoming the dead: before him, there were only such pictures as show the bright scenes of Paradise, like Sukhāvati-Maṇḍala, or there was a picture of Amitāyus alone, or, occasionally, with three personages attending him. But Yeshin promulgated the Jōdo doctrine, and he portrayed the "Welcoming Amitāyus," representing his conception of this theory. Some of his pictures show three gods appearing on a mountain. We have given in the first volume of this series such a picture of Amitāyus appearing on the mountain. Some pictures show this god as appearing out of the air, accompanied by many members of his family; such an one we showed in the fourth volume: "Amitāyus and Twenty-five Bodhisattvas."

The picture we reproduce here is one of the latter kind, and is said to have been painted by Yeshin. The dimensions, comparing it with that of Hachimankō of Kōyasan (reproduced in Vol. IV. of this series), are not only smaller, but the arrangement is not the same; yet the method of painting is somewhat alike in the two. The features and the form of Buddha and the Bodhi-sattvas show a surprising harmony in sublimity and elegance: the exact and old way of drawing the lines and the colour scheme are fitted to the time in which Yeshin lived, and we understand that the tradition is not wrong. The two Bodhisattvas, Avalokiteśvara before Buddha are offering the Padmāsana while Śhāma-prapta takes the Chatta, and both behind and on both sides of Buddha are twenty-one Bodhisattvas who form a band of music: two Bhikṣus are also shown. These are what are called the Twenty-five Bodhi-sattvas. As to these so-called twenty-five Bodhisattvas, we do not find any authority for them in the sacred books which we can accept, excepting Avalokiteśvara and Śhāma-prapta; but Yeshin painted only from his own conception, and showed briefly the innumerable members of Amitāyus family. The names are mentioned in the Sūtra Jū-ō-jō-kyō and the articles which they hold, are known by the laudatory poem, "Welcoming Twenty-five Bodhi-sattvas." Now, the number of these gods in some pictures is not the same as in others; for instance, in some there is one priest only, but in this picture we see two; and sometimes we see priests among twenty-five Bodhisattvas, as in this, while in another we may see him with twenty-four or twenty-five Bodhisattvas besides. When a priest is alone, he is Arya Gagapagañja taking the appearance of a priest; but when there are two, one of them is Muhenshin Bodhisattva in the form of a priest. We need not investigate deeply for other names, excepting Avalokiteśvara or Śhāma-prapta, and we shall regard them as Bodhisattvas who sing and dance, or as Devatā.

The biography of Yeshin has been given before, therefore we do not repeat here.



山水屏風絹本着色(筆者不詳)

(竪三尺六寸三分、横七尺三寸七分)

山城國眞言宗高雄山神護寺藏

山水屏風は密教の灌頂の儀式に用ゐしものにして其の古物の著名なるもの二あり。一は東寺に他は神護寺に存す前者は本書第五冊に後者は第七冊に各其の一部分を掲載せり茲に出だす所の圖も亦後者の一部分とす而して此の屏風の筆者製作年代及び畫風は先に既に之を説明せり本圖と併せ觀ば其の人物樹石の畫法の後代土佐派の典型と爲る所以のもの益之を明かにすることを待べし

LANDSCAPE.

(Part of a screen, coloured; whole height 4 feet 7¼ inches, breadth 7 feet 3¼ inches)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, JINGOJI, TAKAO, NEAR KYÔTO

(WOOD-CUT.)

The present screen was used in the ceremony of Abhisheka of the Shingon sect of buddhists. There are two famous old ones: that in Tôj., this other in Jingoji. A part of the former is given in the fifth volume of this series, and a part of the latter in the seventh volume. The picture reproduced here is also a part of the latter, whatever speculations as to the artist, his time, and his school are induced by a study of this work, we have already given. Therefore, if we examine this picture in connection with the others, we shall easily understand that they were looked upon as models for depicting figures, trees, and rocks, in the methods of the Tosa artists who came after the time when this was done.



魂の典賢を慕ふ源氏もも參さるる即ち
 猶そ雖も其の人神祕なる哲老の對升上遊
 其の舊屋の夫一到りたる鑑照すも本圖を
 讀依する而して其の風流の芳華變半升乃
 眞壽也と益に出づる預の國も亦對升の一
 源正目と對升は復し難く至其の一讀依す
 一も東より出ぬ阿婆を二章す讀升も本書
 の二に其の古神の答答するもの二也
 山水氣風の密著の新頁の繪友に思ふ

山勢固異。宗高。盤山。睡。山。勢。異。

（望）三只六廿三食，避小只二廿十食。

山水輿圖(歸本堂)筆善不

LANDSCAPE.

Part of a screen, colored, whole length 4 feet 7½ inches, breadth 7 feet 3½ inches.

OWNED BY THE TEMPLE. JINGOLI TAKAO NEAR KYOTO

(WOOD CUT)

山水圖雙幅絹本墨畫

傳支那宋朝閻次平筆

（全幅四尺二寸、横二尺三寸七分）

京都臨濟宗大本山大徳寺塔頭大仙院藏

閻次平は閻仲宣和—紹興書院待詔賜金帶の子なり、書を父に學びて而も技巧之に過ぎたり最も山水人物を善くし又殊に畫牛に巧みにして其の畫風唐朝の名家に勞髡したりと傳へらる南宋の孝宗隆興の初め西暦一一六二年其の所作を進獻して旨に稱ひ賸仕郎に補せられ書院の祇候と爲り賜金帶の榮を荷へり茲に出だす所の秋冬二景の山水圖は傳へて其の筆と稱す今其の畫風を觀るに毫擘筆致固より宋朝院體の風趣を有せりと雖も布局及び樹石の描法に至りては頗る南宋の様式を帯びたり之を以て果たして閻次平の作とすれば其の傳記に謂はゆる前朝の遺風を學びて一家の典型を成したるものにして同時代の書院諸家と稍風格を異にしたるものならむか遠近の畫法頗る巧みにして前景と遠山との布置濃淡及び描法の廣略映帶甚だ宜しきを得質實勁健の手腕石皴樹法の技巧眞に是れ筆あり又墨ありと稱すべき好箇の名蹟に非ずして何ぞ秋風圖の樹姿は能く颯爽の氣をして全幅に滿たしめ雪景圖の天色山容は寒威坐ろに人に逼るの感あるを覺ゆ

LANDSCAPES.

(Pair of *Kakemonos*, monochrome sketches; each, 4 feet 2 $\frac{1}{4}$ inches by 2 feet 4 $\frac{1}{4}$ inches.)

SAID TO BE BY YEN TZU-PING (CHINESE).

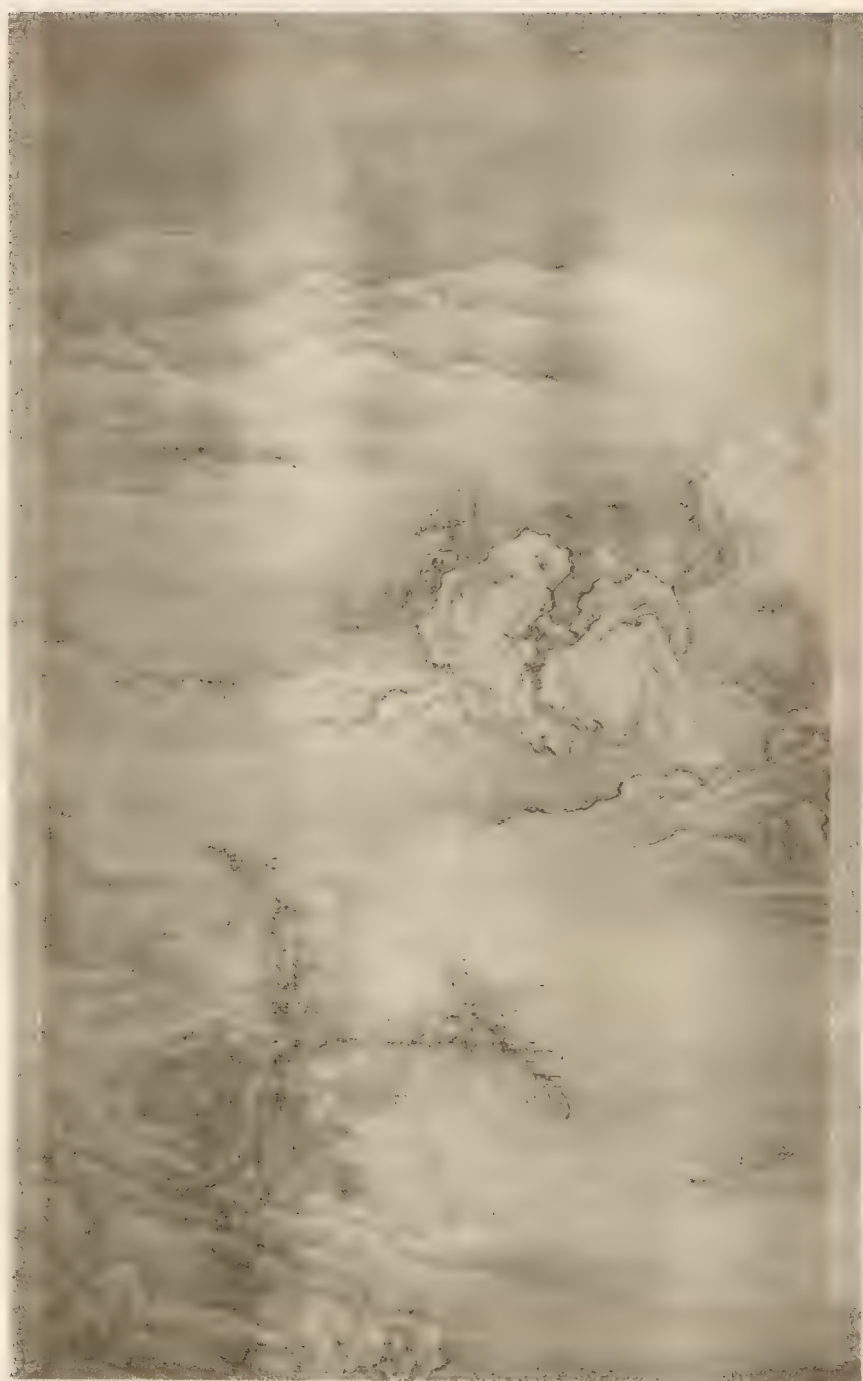
OWNED BY DAISEN-IN, DAITOKUJI, KYÔTO.

(COLLOTYPES.)

Yen Tzu-ping was the son of Yen Chung. He learned painting from his father, but his skill was superior to the latter's. He is especially good in depicting landscapes and figures, but he is also famous for his pictures of cattle, and it is said that his method is very much like that of the famous artists of the Tang dynasty. In the beginning of the reign of Hsiao-tsung of the Southern Sung dynasty (1163), he had the honour of presenting his work at Court, and he was made a Court painter. He became one of the officials who have the custody of Imperial Art treasures, and the honour of being permitted to wear a golden belt was conferred upon him.

The pictures of autumn and winter landscapes, reproduced here, are said to have been painted by Yen Tzu-ping. When we examine them carefully, although they seem to follow the methods of the Sung school in the general treatment and in the mode of using India-ink, yet the conception and the manner of depicting trees and rocks appear to be somewhat like the Southern school. If we conclude that these were truly the work of Yen Tzu-ping, we readily understand the legend which tells us that he studied the method left by the artists of the former dynasty, and then evolved his own form. This is, probably, the point wherein he differs from other famous artists of his time. The scientific method of perspective which is followed by artists of recent times, of course cannot bring out the peculiar skill and methods of Japanese and Chinese masters of ancient days. The pictures, as we see, are very successful in depicting distance. The balance between the foreground and the distant hills; the contrast between the dense and the light tones; the rhythmical boldness and delicacy of the brushwork, all compel us to praise the artist's skill. There is both precision and dash; the method of drawing rocks and trees gives us a very good model for such gentle scenes; while the action of the trees, swayed by the autumn wind in one picture, gives a feeling of refreshment, and that sense of refreshment seems to spread over the whole canvas. In the other picture, behold how the cold grey of the sky and the form of the mountains, make us shiver, as we seem to feel the wintry chill!





西行物語畫卷(絹本着色) 傳上佐經隆筆

(張九寸六分、全長一丈九尺四寸七分)

侯爵徳川義禮君藏

西行物語畫卷の著名なるもの二本あり、一は上佐經隆の筆と稱するもの、他は海田采女相保の畫けるもの五卷是れなり、茲に出でせるものは即ち前者の一巻にして、元と何巻にて全きものなりしやを詳かにせずと雖も、終須賀侯爵家また一巻を所藏せり、之を經隆の筆と言ふは安永四年西曆一七五五年上佐光貞の鑑定したるに基けるものにして、古畫類聚目錄後編等皆之に従ひて經隆の筆と爲せり、詞書を爲家卿の筆と言ふも亦承應三年西曆一六五四年古筆子佐の鑑定せしに依れるなり、經隆は隆慶保延頃即ち西曆第十二世紀の中頃の男にして、從五位下に叙せられ上佐權守に任せらる、其の生歿の年月は詳かならずと雖も、おほよそ承安頃西曆一一七一年—一一七四年を其の中齡とす、然るに爲家は建久八年西曆一一九七年に生まれ建治元年西曆一二七五年に薨じたるなれば、其の中齡は嘉禎頃なるべく、經隆をおほよそ保延頃の生まれとすれば、嘉禎頃は約百歳なるべきが故に、年代少しく符合せざるものゝ如し、されど此の畫卷を以て爲家の少壯なる承久貞應頃の作とし、經隆長壽を保ちしものとすれば、頗ち非なるに非ず、故を以て、經隆の筆に成りし鞍馬寺緣起文中燒失の未だ亡びざりし頃をそれを見たりつらむと雖は、光貞の鑑定を信じて、始く本畫卷を以て經隆の遺作と定め置く外なきなり、今掲載する所の圖は、西行元永元年—建久元年即ち西曆一一八一年—一一九〇年が友人の暴死に感じて出家し、嵯峨野に行きて剃髮、保延六年する所を圖せる一段の後半にして、即ち嵯峨野に於ける寺後の光景なり、通卷の設色は、饒、淡泊にして、人物亭館等は、細筆勁銳巧熟を極め、山水樹木に至りては、往々圓轉たる斜筆を用ひ、意到り腕隨ふの概あり、技倆練々餘りありて、輕々揮灑したるところ、一種言ふべからざる妙味あり、是れ即ち本畫卷が古今幾多の繪卷物中に重きを爲せる所以なりとす。

HISTORICAL PICTURE OF SAIGYÔ.

(Part of *makimono*, in colours; height 11½ inches, whole length 19 feet 4¼ inches.)

SAID TO BE BY TSUNETAKA TOSA.

OWNED BY MARQUIS YOSHINORI TOKUGAWA, NAGOYA.

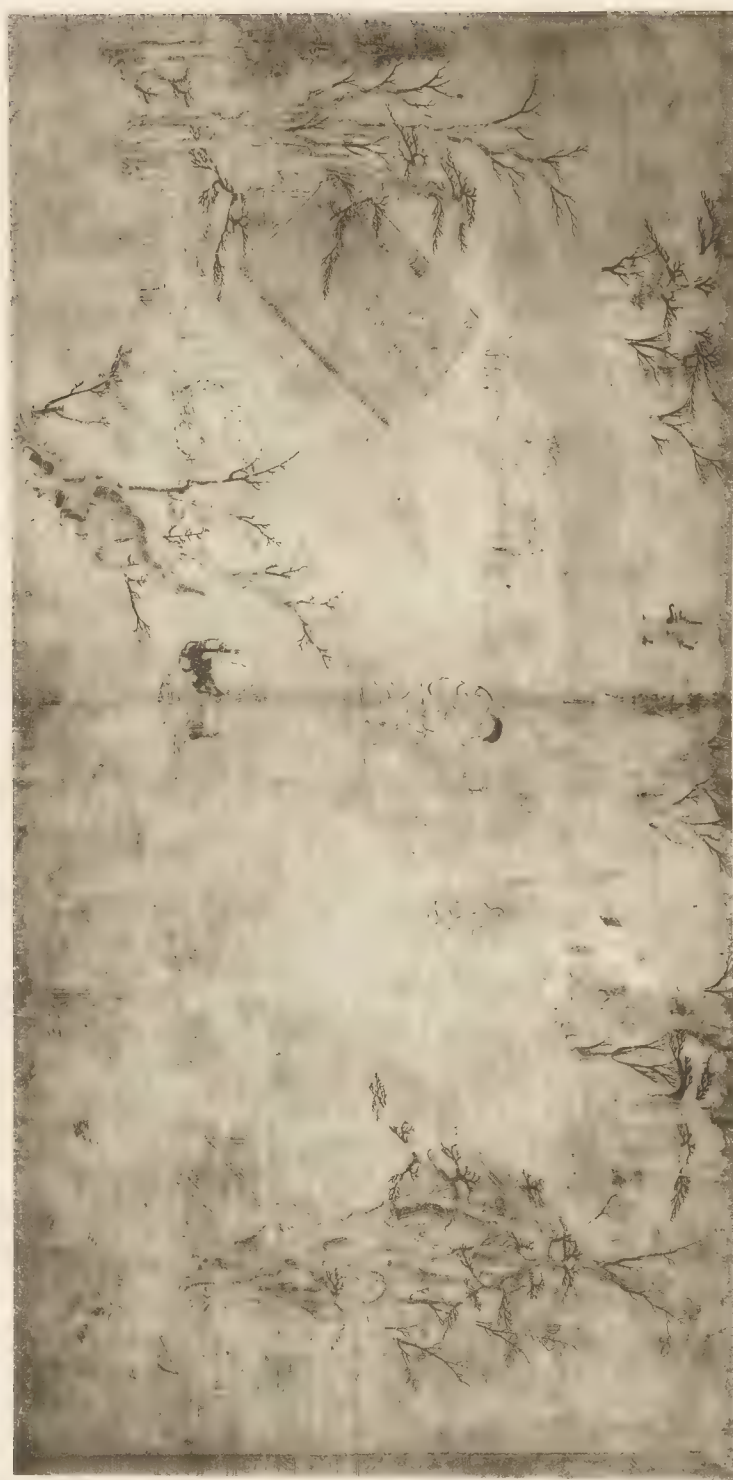
(COLLOTYPE.)

There are two famous *makimono* (picture roll) which illustrate the story of Saigyô: one is said to have been painted by Tsunetaka; the other by Unemé Kaida. We give here a section of one of the former. It is not known just how many rolls there were in this complete *makimono*; but another copy is owned by Marquis Hachisuga's family. The roll, from which our picture is reproduced, is said to have been painted by Tsunetaka, because Mitsusada Tosa, in the 4th year of Anyei (1775) certified it to be so. *Kôgwa Ruishimoku-roku* and *Yamato Nishiki* followed this authority and likewise make the same statement. According to the testimony of Ryôsa Kohitsu, in the 3rd year of Jô-ô (1654), the legends on the rolls are said to have been written by Tameiyé Fujiwara.

Tsunetaka was the son of Takachika (who lived during the middle of the 12th century). The honour of the second degree of the fifth rank was conferred upon him, and he was appointed vice-governor of Tosa province. The dates of his birth and death are not known, but the time of Jô-an (1171 to 1174) will be, probably, the middle part of his life. Tameiyé, however, was born in the 8th year of Kenkyû (1197) and died in the 1st year of Kenji (1275), and therefore he was in the prime of life about the Kato era, so if we assume that Tsunetaka was born at the time of Hôyên, he must have been about one hundred years old at the time of Kato, which seems to be a little incongruous. But if we consider that this *makimono* was made by Tameiyé in his youthful days, about the era of Shôkyû or Jô-ô, and if, also, we assume that Tsunetaka did live to such an extreme old age, then we reach a conclusion that is not altogether illogical. Therefore, on the authority of Mitsusada, who perhaps saw the *Kurama-dera Engi*, painted by Tsunetaka, before its destruction (it was burnt during the time of Bunkewa), we may conclude that this is a work which Tsunetaka left to us, since there seems to be no other way to decide.

The picture given here, depicts Saigyô (lived from 1118 to 1190) who, affected by the sudden death of a friend, became a priest. He went to Saga and there shaved his head. The picture relates to the latter part of this story: that is, the scene at the temple at Saga-no. Throughout the *makimono*, the colouring is rather light: the figures and the buildings are skillfully drawn, being fine and exact. As to the hills, water, and trees, the brush runs smoothly, seeming to follow the artist's very thoughts. The whole work is painted very lightly, yet the entire composition shows that the artist possessed a reserve strength: this point gives a mysterious quality that is beyond expression. Hence the picture is very precious among the many *makimono* that have come down to us from ancient times.





當麻曼茶羅厨子蒔繪蓮花圖扉

二枚六曲の内一枚三曲

作者不詳

(竪一丈一尺四寸、横六尺二寸五分)

大和國真言宗當麻寺藏

當麻寺の淨土曼茶羅を掲げする大厨子は源頼朝の遺願に依り仁治三年西暦一二四二年鎌倉將軍藤原頼經の主として寄進建立したるものにして黒漆の地に描金の蓮花圖を以て裝飾し下方に發願者頼朝以下合力寄進の衆名を錄せり茲に掲ぐるは即ち其の一半なり厨子は元來佛教の圖像を安置する容器なりと雖も本品の如きは寧ろ建築の一部と見るべき大規模の厨子なり建築の裝飾に蒔繪又は螺鈿を用ゐたるは藤原時代に往々之ありと雖も其の圖様の規模の壯大なるに至りては本品と高臺寺蒔繪との外なきのみならず本品に於ける婉曲巧麗の水紋は文様の妙を極め、亭々たる金蓮の花葉其の間より出で天上の散花と相待ちて一幅好箇の裝飾畫を成せるもの眞に斯藝の一名品なり、況や其の製作の年暦は明知せられ寄附者の氏名は骨に史徵を助くるのみならず其の中に蒔繪師左馬允藤原貞經の名を記したるは蓋し此の描金圖の作者なるべしと考へられ以て藝術史の一遺點を補ふに足るものあるをや

LOTUS FLOWERS.

(From the gold *makiyé* decoration on the lacquered doors of the Shrine of Tayama Madera; 11 feet 4 1/2 inches by 6 feet 3 inches.)

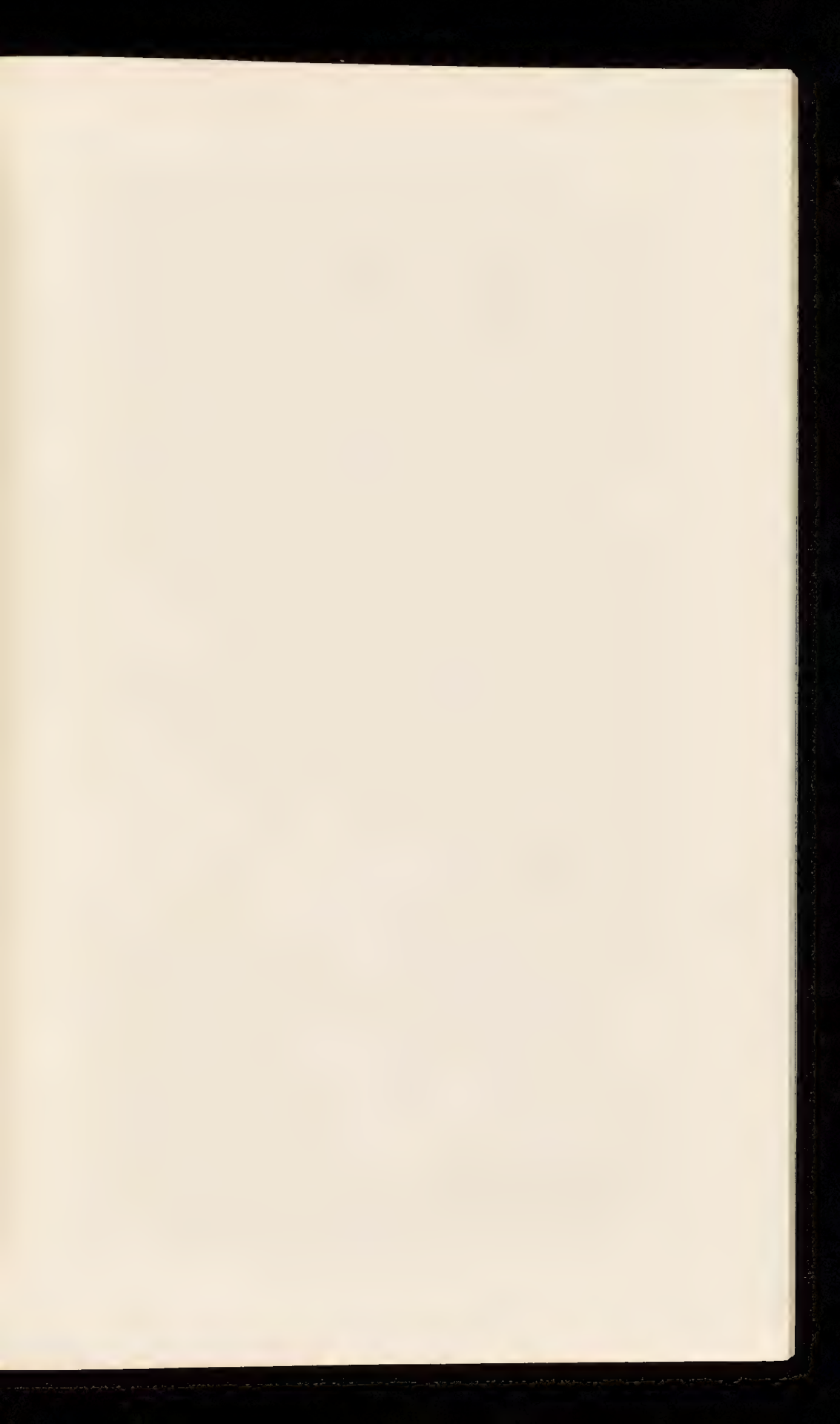
ARTIST UNKNOWN.

OWNED BY THE TEMPLE, TAYEMADERA YAMATO PROVINCE.

(COLLOTYPE.)

The lotus flowers given here are done in *makiyé* on the doors of a large, portable shrine, which was presented to the temple, Tayemadera by Shōgun Yorituné Fujiwara, in 1242, in accordance with instructions contained in the last will of Yoritomo Minamoto, the first Shōgun of the Kamakura régime. The surface of the doors is black lacquer upon the upper part of which lotus flowers are painted in gold, while the names of the subscribers to the building fund of the shrine are given in the lower part.

Portable shrines, as a rule, are intended only for small images of Buddha, hence they are generally made on a small scale; but the present shrine is such a large one that it might be thought to be a part of the building. In the Fujiwara period (9th to 11th centuries) *makiyé* was oftentimes employed in the decoration of buildings, but there are very few examples of such large scale as this shrine and the one preserved in the temple, Kōdaiji, Kyōto. The treatment of the water and the lotus flowers in this *makiyé* is remarkably effective and is really decorative indeed! As stated already, the date of this *makiyé* is clearly determined, and, moreover, among the subscribers' names is that of Sadatsuné Fujiwara, a lacquerer, whom we consider to have been the artist who executed this *makiyé*. Therefore the work is not only an important relic from an artistic standpoint, but also in the history of *makiyé*.





大甲圖列各江諸山

想：去一四市，遊六只二市等處。

二對六曲の内一妹三曲

增補

當瀾壘茶羅似午潮餘

OWNED BY THE EMPLE TAYEN / ERA YAMATO PROVINCE

北野天神縁起畫卷紙本着色 傳藤原信實筆

全八卷中の二段 竪幅一尺七寸

京都別格官幣社北野神社藏

本書卷は先に本書第九冊に其の第四及び第五卷中の各一段を出だし畫卷竝びに筆者の事を説明せり、茲に掲ぐる二圖第一は第一卷の第二段にして菅公十一歳の時父是善卿に侍して梅花の詩を詠する所を圖し、第二は第八卷末の一段にして天人の哀相を圖せるものなり、前者の圖相は別に説明を要せずして明かなるが故に、茲には唯、天人哀相圖を説明すべし

本書卷の第七卷及び第八卷は詞書なくして菅公の事蹟に關係なき地獄及び本圖の如きものを書けり、是れ蓋し製作の當時専ら世に行はれたる佛教の觀念に出で人間善惡業の因果應報及び榮枯盛衰の世相等の聯想印象を起こしめむが爲に卷末に是れ等の間段を添へたるのみ、天人哀相の一段の作意は即ち盛者必衰の理を示したるものなり、而して天人に哀相あることは早く吠陀印度婆羅門教最古の典籍及布羅婆羅門の聖典に出で帝釋の所居なる須彌山頂の光明天に受生して天人と爲り勝妙の樂を享くる者も其の四位の業に依りて福報の盡くることありと爲せり、されば布羅婆羅門に曰へらく、死者の魂は地獄に在りて受苦するのみならず天上に在りても憂惱曾て思ひ時なし更に又地に生まれて亦復た死せざるべからず、人の樂ふ所のものとして憂憂の樹を生ずる種子と爲らざるはなし、此の思想は佛教に入りて大いに敷衍せられ、天人福報の善美なること更に増大せられたりと雖も、其の福報盡くる時は大小の五衰相を現じて、則ち終る唯人間と異なりて死すと雖も光輝の消ゆるが如くにして屍骸あることなしと云ふ、本圖は以上略述したる經論の所説に依りて専ら天女の諸哀相を圖示したるものなり

本書卷の筆者は先に第九冊に述べたる如く、縱令信實の手に成れるに非ずと假定するも承久年間西暦一二一九年—一二二一年の作たることは社傳に依りて疑ふべからず、茲に出だせる兩段に就いて之を觀るも藤原時代末に於ける春日隆能等の如き纖穠優美の風漸く變化して既に鎌倉時代に於ける武弁簡率の思潮を高し、以て繪卷物最盛期の典型を成せるを認め、用筆細勁、揮掃健拔にして毫も苦心情思の痕なく、哀相圖の如きに至りては落筆闊綽、輕妙自在なること歎服するに堪へたるものあり

HISTORICAL SKETCHES OF MICHIZANÉ SUGAWARA.

(Two parts of eight rolls, coloured; each roll, 3 feet by 1 foot 8½ inches.)

SAID TO BE BY NOBUZANÉ FUJIWARA.

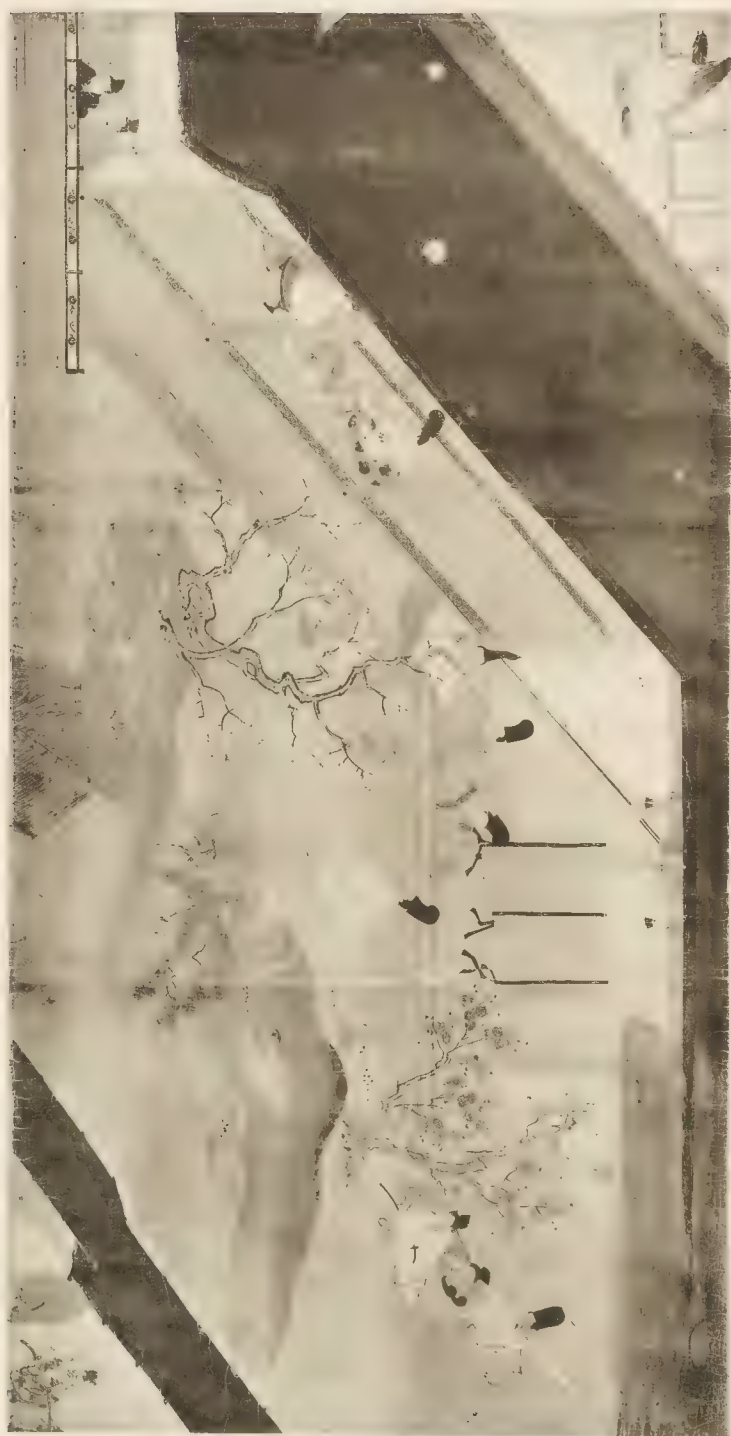
OWNED BY THE SHINTÔ TEMPLE, KITANO JINSHA, KYÔTO.

(COLLOTYPES.)

We have already given some information about these *makimono* and their artist, and have reproduced one picture each from the 4th and 5th rolls in the 9th volume of this series. The first one of the two pictures we give here is the second picture of the 1st roll, and it represents Michizané Sugawara attending upon his father. The second picture is a part towards the end of the 8th roll, and it shows the degradation of angels. We think we need not give any explanation of the former, as it speaks for itself. Therefore, we shall take up the latter for consideration here. The 7th and 8th rolls of this famous *makimono* display graphically, without verbal description, the idea of Hell and other scenes like this, which have no connection with the life of Michizané. The conception comes from the Buddhist doctrine that was popular when these rolls were painted. Such pictures are added incidentally, at the end of the rolls, to show the reward or punishment given in the future life, and for the purpose of giving some impression to the people. The idea in painting this particular scene was to show the positive fact that those sometimes fall who were once in a flourishing condition. The account of the fall of Devata was written long ago in the Vedas (that is the oldest sacred book of Brahminism in India) and in Purāṇa (another sacred Brahminical book), and it tells us that even these Devata who dwell in Svarga, which is on the top of Sumeru, Meru, the residence of Indra, sometimes come to the end of their happiness; therefore, in Purāṇa, we have these words: "The souls of the dead not only suffer punishment in Hell, Naraka, but they are also sometimes subjected to annoyance in Heaven, Svarga, and they will return again to the world and again suffer death. So things that men desire are but the seeds of troubles from which a tree grows." This idea overspreads the whole view of such matters when it comes into Buddhism and is expanded. The happiness of angels is more beatific, but when it comes to a conclusion, they have five degrees of degradation, great or small, and then comes the end of all things. The difference between them and men is that although they may die, they leave no body, but they perish utterly, just as a flame goes out. This picture represents the idea of the sacred book, as we have just mentioned, and especially shows the degradation of Apsara.

We have given our explanation of the painter of the rolls in the ninth volume, and although we decide that they were not the work of Nobuzané, still we have no difficulty in coming to the conclusion that they were made during the Shōkyū era (1219 to 1221), by referring to the tradition of the shrine. If we look at the two pictures we give here, we easily understand that the beautiful, delicate method of Takayoshi Kasuga, towards the end of the Fujiwara epoch, had already shown an inclination to change to the simple, bold style that was influenced by the Kamakura era. These pictures are good examples of the most flourishing time of *emakimono* (picture rolls). The brush is handled very effectively, yet the touch is bold and the work is not elaborately done. In the second picture (that of the angels) the movement of the brush is smooth, free, and light, to a point that compels praise.

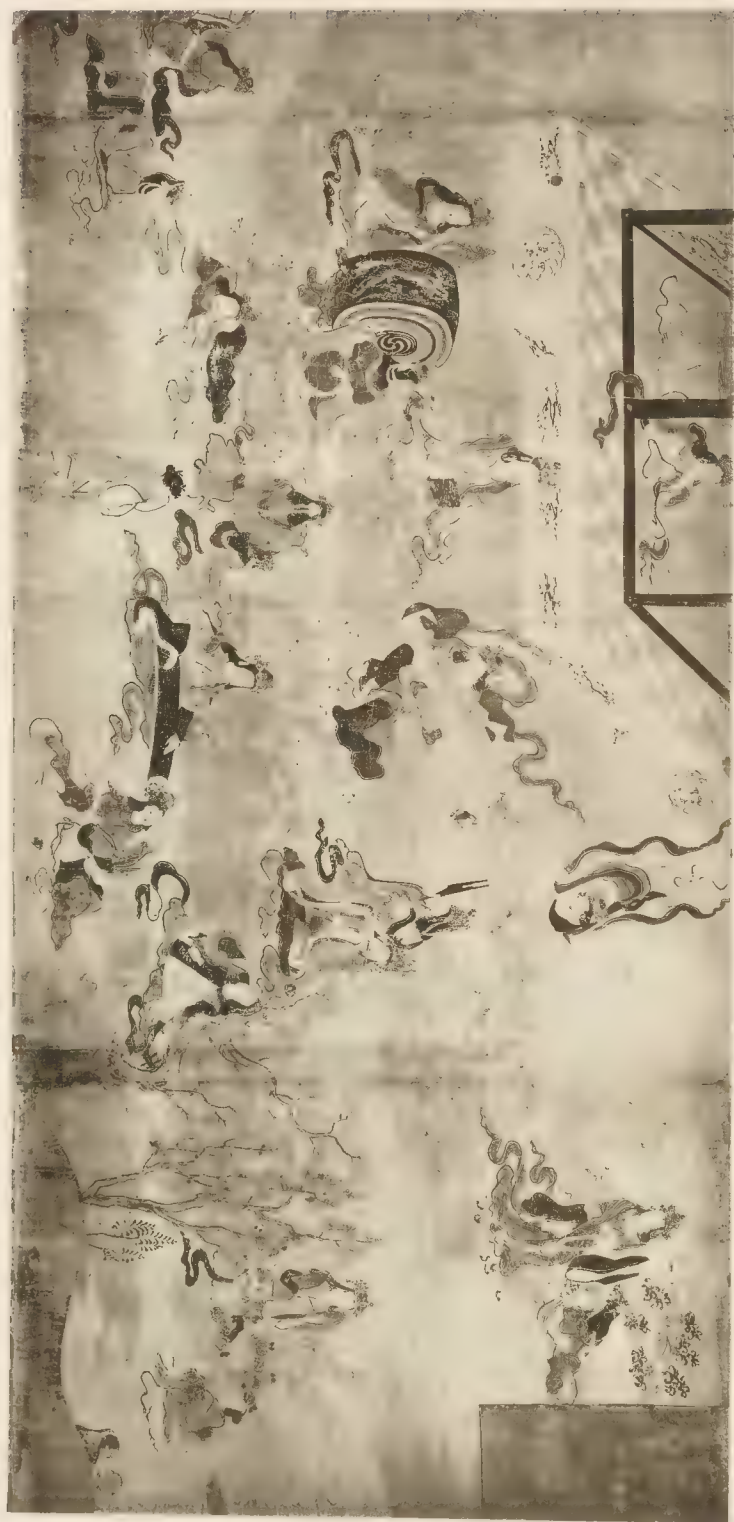


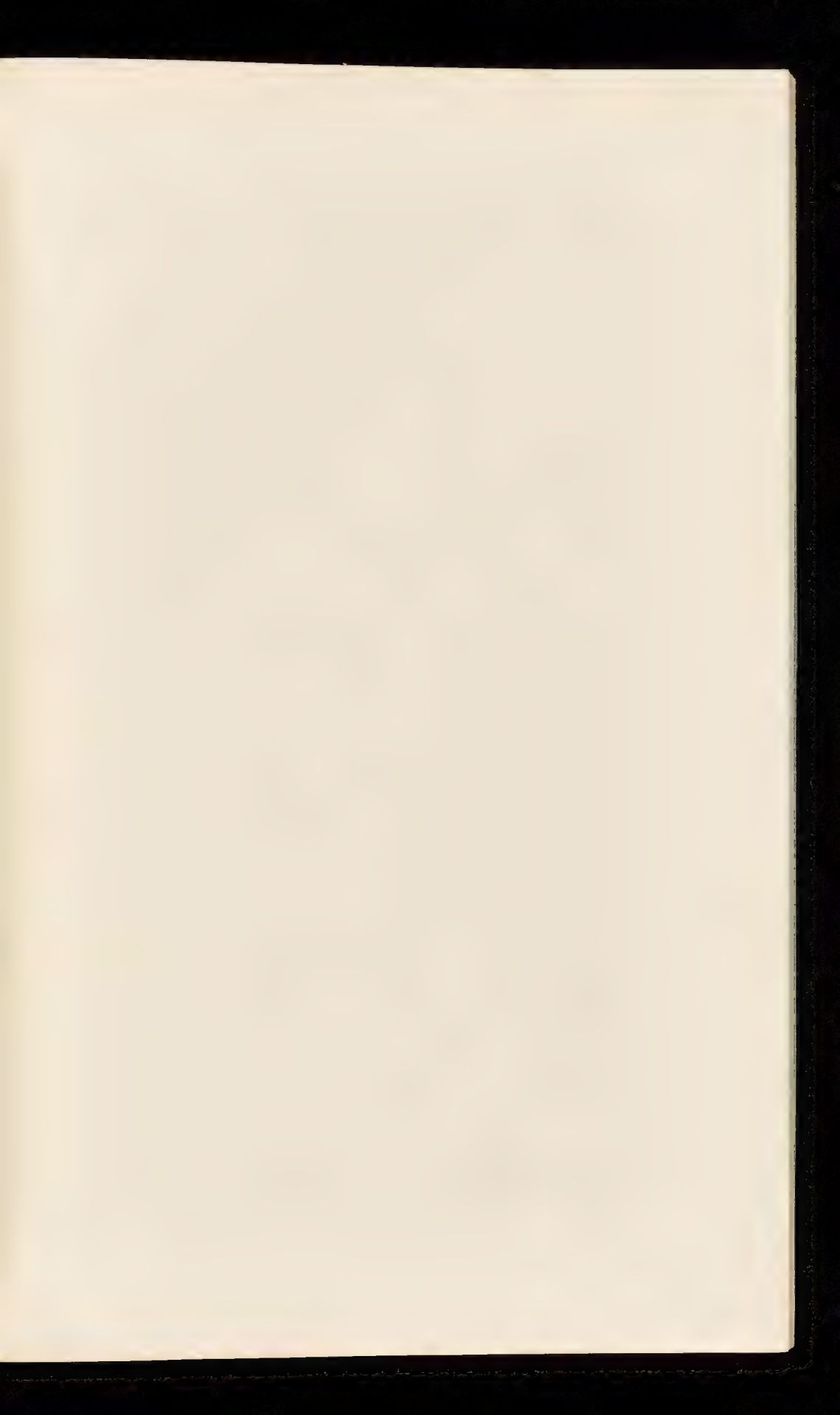


小入道中ノ二ノ刻

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此理入神速哉
此理入神速哉





普賢十羅刹女圖(絹本着色) 筆者不詳

(竪六尺六寸三分 横五尺七寸)

東京 片野邑平君藏

普賢菩薩の事は本書第一冊に十羅刹女の名目形像等は第九冊に述べたり前出の圖は十羅刹女盡く日本官女の服飾を以て書かれたれども本圖は華商の一人のみ其の髮髻を日本風の垂髮と爲せるのみにして他の九人は支那風天女の通相に従へり菩薩の前方の侍者中左方の金剛杵を執れるは帝釋天なるべしと雖も之に對して恐らくは梵摩天たるべき右方の無憂樹枝を執れるものは何の神なるを知らず後方の二天は多聞と持國となり由來普賢菩薩に十羅刹女を合せ圖することは經軌の出典詳ならず十羅刹女は法華經陀羅尼品の説會に出でたる呪と偈とを説きたるのみにて同經普賢菩薩總發品に見えず密教録外儀軌の法華十羅刹法は何人の將來せるかを知らず安然和尚の口傳と稱する同名の私記も何人の作なるや詳ならざるのみならず普賢に四天王の翼従することは經軌に所見あり八金剛妃の普賢を圍繞することは道場觀に見ゆと雖も十羅刹女の普賢を本尊とすべきことは唯一の儀軌なる十羅刹法に所見なし圖畫の上に其の一人又は全體を和装に作るが如きも經軌に本據ある佛教圖像に其の例あるを見や蓋し維原時代末乃至鎌倉時代初の間に、密教家の意匠に依りて作爲せられたる圖像にして決して傳教弘法智達等諸大師傳來の古式に非ざるべし第九冊に出だせる十羅刹圖も本圖も共に鎌倉時代西暦第十二世紀の終頃、第十四世紀の中頃初葉の製作なるべしと鑑定せらるゝものなることを憶へば、恐らくは當時始めて世に行はれたるものならむ而して本圖の如きは此の種の類品の遺作中最も古くして且最も畫技の精巧なるものゝ一なり面相は既に藤原時代西暦第九世紀の終、第十二世紀の中頃の樣式に非ず衣飾の描法は所謂宅磨派の技風を帯びたる所以て其の製作の年代を推定するに足れり服飾文樣の巧緻設色の濃麗實に稀に見る所の妙品とす

SAMANTABHADRA AND RĀKSHASĪ.

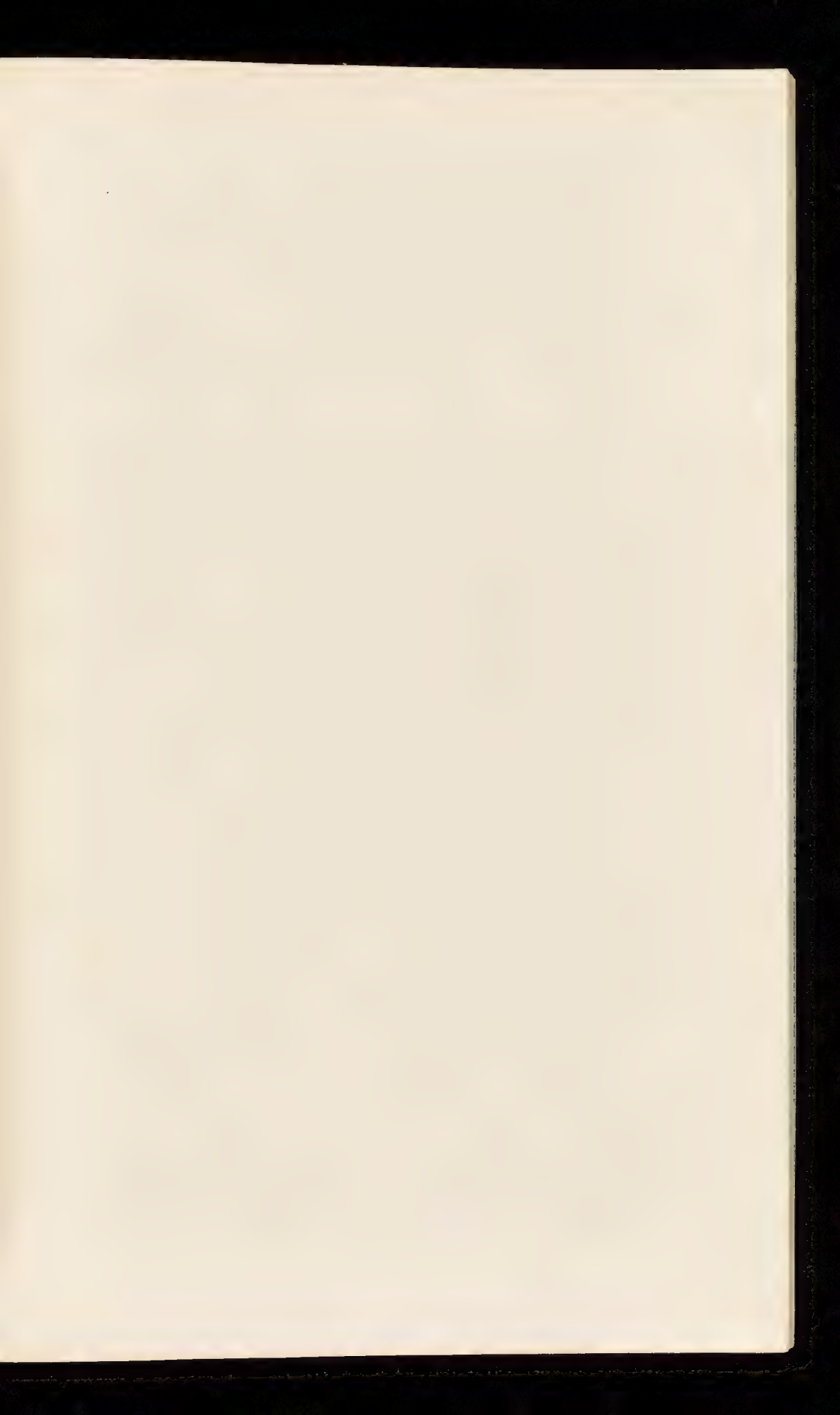
(*Kakemono, in colours 6 feet 7 inches by 6 feet 8 inches.*)

ARTIST UNKNOWN.

OWNED BY Mr. SATOHIRA KATANO, TOKYO.

(COLLOTYPE.)

We have already mentioned Samantabhadra-bodhisattva in the first volume of this series, and have spoken about Rākshasī in the ninth volume. The picture we have given of the latter shows her robed entirely in the costume of a Japanese court lady; but in this picture, with the exception of Pushpadanti, who has the hair hanging loose, like a Japanese woman, all nine are painted in the Chinese fashion of depicting heavenly goddesses. The figure who holds the Vajra in his hand, standing among the attendants in front of Bodhisattva, will probably be Indra, and opposite him, at the right-hand side, there is another, who bears the Aśoka tree, in the position usually occupied by Brāhma; but we do not know certainly who this is. The two gods behind, are Vaiśravaṇa and Dhṛitarāshṭra, each of whom is one of the four Mahārājas. The reason for putting Rākshasī in a picture with Samantabhadra, is not exactly explained in the sacred books. The former are said to have attended the preaching service of Dhāraṇī of Saddharma-puṇḍarīka-sūtra ("Lotus of the True Law") and to have used Vidya and Gāthā. This is the only thing we know, and we do not see them in Saddharma-puṇḍarīka-sūtra, etc. in the same sacred book. Rākshasī as attendants of Samantabhadra are not seen even according to such authorities as the Tantra relating to Rākshasī; and to depict one of them, or all, in the Japanese fashion, likewise is without authority or precedent in Buddhist pictures or images which were inspired by the sacred books, or are in some way related thereto. Hence, this picture will, perhaps, be one that was painted during the Fujiwara era, or in the beginning of the Kamakura epoch, by a believer in the doctrine of the Shingon sect; and will not be the same style as was brought back to this country from abroad by one of the priests, Dengyō, Kōbō, Chishō, or others. As to these pictures, Rākshasī in the former volume and the present one, are thought by some connoisseurs to have been painted in the beginning of the Kamakura régime (12th to 14th century), perhaps they may be pictures then painted in that way for the first time. This is one of the oldest, most skilful, and most precise among this kind of pictures that have come down to us. The features are not portrayed in the manner that had already become popular in the Fujiwara era (9th to 12th century), and the manner of drawing costumes betrays some of the influence of the Takuma school. From these points we can surmise the date of the picture. The skill displayed in the decoration, the designs and the beauty of colouring in the costumes, are such as we rarely see.





山水圖絹本淡彩 支那元朝孫君澤筆

(縦三尺五寸、横一尺三寸五分)

男爵岩崎彌之助君藏

孫君澤の元代(西暦・二七九年—一三六七年)の人にして馬遠夏竦の風を慕ひしことは既に本書第二冊に其の秋景山水圖を出だして之を説明せり今又茲に雙幅の山水圖を得て之を掲ぐ大斧劈の石皴及び松樹の描法何ぞ能く馬夏の骨法を傳へたるや見るべし宋朝院畫強弩の餘勢尙は衰へざりしことを明に至りては戴進等以來一變して謂はゆる浙派と爲り清初の藍瑛より後は北宗終に漸滅に歸せり蓋し南宋隆興の影響なり茲に出すものは北宗の優品にして樹石の描寫は言ふを待たず臺榭の界畫より松葉の微に至るまで毫鋒森嚴にして力千鈞を牽き筆痕紙背に徹せむとする概あり最濃の焦墨より輕淡の暈染に至るまで明確の差度を用ゐ盡くして支那畫中最も遒勁なるもの眞に院體の墨畫に及ぶものなし孫君澤の如き能く其の法を得たる一名手なること本圖を觀て以て益々之を明かにすることを得べし

LANDSCAPE.

(Kakemono, slightly-coloured; 3 feet $\frac{1}{2}$ inch by 1 foot 4 $\frac{1}{2}$ inches.)

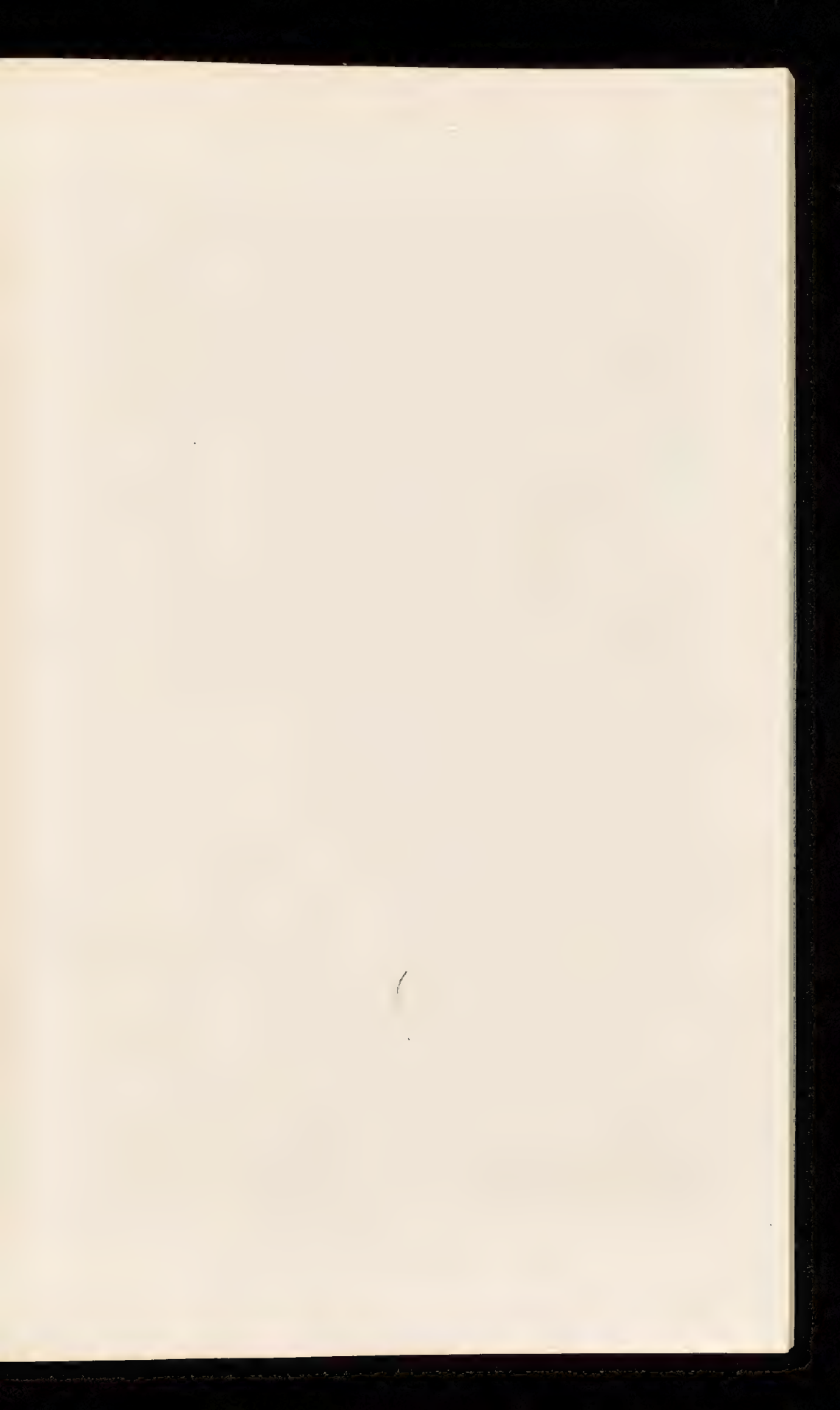
BY SUN CHUN-TSE (CHINESE).

OWNED BY BARON YANOSUKE IWASAKI, TOKYO.

(COLLOTYPE.)

That Sun Chun-tse was a man of the Yuan dynasty, that is from 1279 to 1367, Western calendar, and that he admired the methods of Ma Yuan and Hsia Kuei, were already mentioned and illustrated in the second volume of this series in connection with his picture of an Autumnal Scene. We here reproduce another of his landscapes. How well he has imitated, in this picture, the styles of Ma and Hsia, in drawing the sturdy old pine-trees!

From the treatment of trees and rocks, to that of the pine-needles, there is sublime spirit and effective strength. The shades of India-ink vary from dense and dark to thin and light in a wonderful manner. This picture is one of the best masterpieces of Chinese art. No other single style is superior to this in its character, and Sun Chun-tse is a fine representative of that style.





山水圖卷本對深

製只食齋一風：古年

民利出而之則民利

LANDSCAPE

COLLOTYPE
OWNED BY MARON YAMAGUCHI TOKYO
BY SHUNSUKE CHINO (CHINA)
PRINTED IN JAPAN

晚秋山水圖絹本墨畫

筆者不詳

(縦五尺二寸四分、横三尺四寸)

東京 都築馨六君藏

山石の皴法は尙ほ北宋院體の習氣を帯び圖式と樹法とは
明朝の浙派と南宋との兩者に類する所ありて宛も其の端
を啓くものゝ如き本圖の製作は果たして誰の筆に成り何
れの年代に屬するか傳へて宋の郭熙南宋山水畫の大家畫
論の著者の作と稱すれども其の畫風に南宋の特徵著から
ざると畫面の古色本だしき所あるとによりて考ふれば恐
らく元代に於ける一名手の筆なるべし其の石皴は稍硬直
に過ぐと雖も樹枝の畫法に至りては搖落枯硬の趣勁銳の
筆痕に現はれて參差錯落の致能く其の眞を傳へ主山客樹
に於ける巧妙なる雲煙は眞に無限の餘情を藏せるを見る、
蓋し有數の一佳作なりと謂ふべし

LANDSCAPE IN AUTUMN.

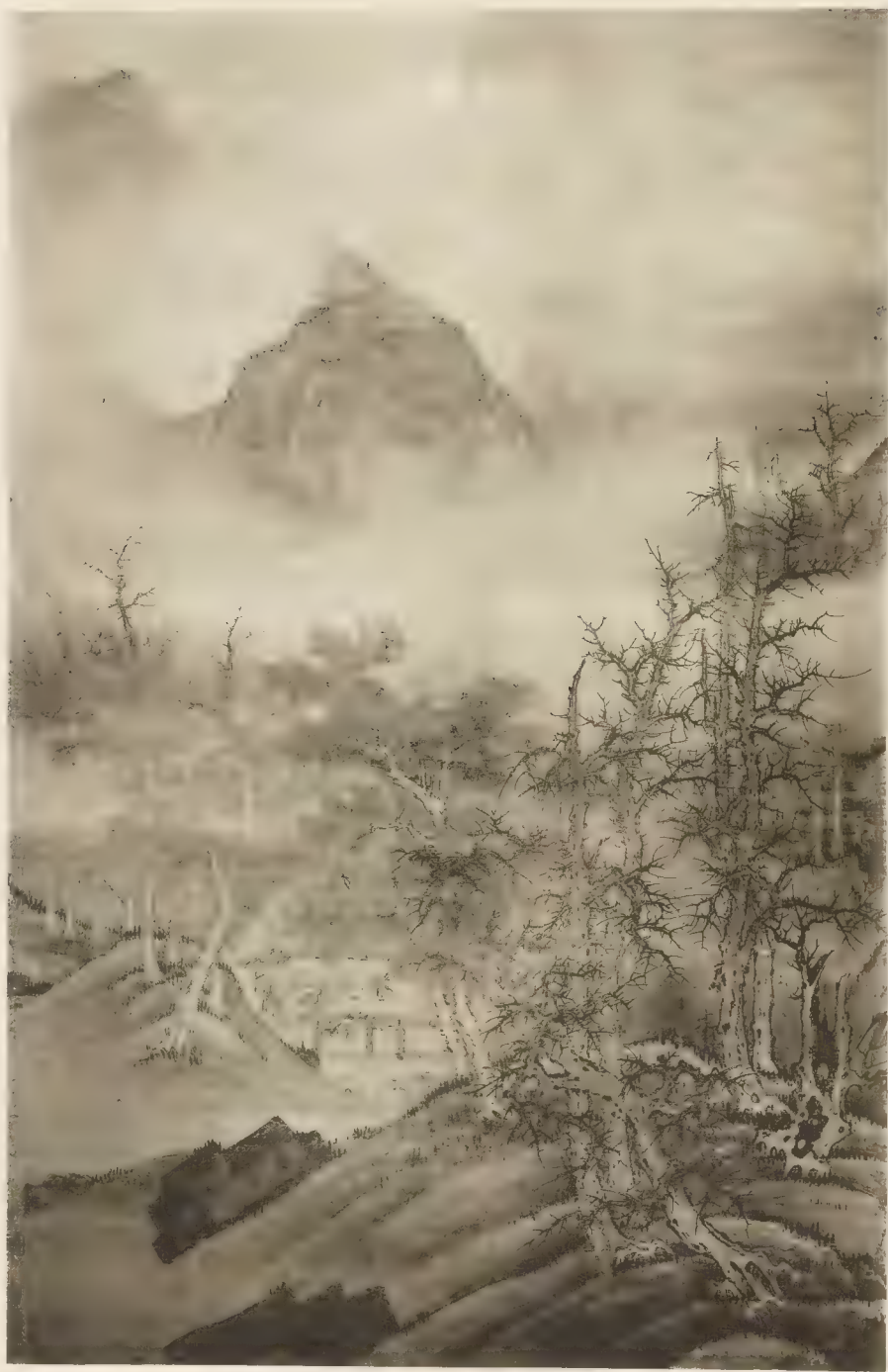
(*Kidomono, monochrome sketch; 5 feet 2 inches by 3 feet 4 3/4 inches*)

ARTIST UNKNOWN.

OWNED BY Mr. KEIROKU TSUTSUKI, TOKYO.

(COLLOTYPE.)

The present picture is said to have been painted by Kuo-hsi, the author of "Essay on Painting," and one of the most celebrated artists of the Southern school of painting during the Sung dynasty, China. In its design and in the manner of depicting trees, the picture bears some marks of both the Che and the pure Southern school of the Ming dynasty; while it also shows some features of the Northern school in the treatment of mountains and rocks. However, the characteristics of the Southern school are not entirely distinct and, besides, the date of the canvas does not seem to go back to the Sung; it would seem rather to have been a production of an eminent artist of the Yuan dynasty (1279-1367). The treatment of the rocks is rather stiff; but the trees are well brought out by the strong brushwork, and the complicated scene of the woods betrays Nature itself, the whole composition being unspeakably skilful.



一遍聖人緣起畫卷絹本着色 法眼圓伊筆

第一卷中の二段

竪一尺一寸五分

京都市時宗歡喜光寺藏

一遍聖人繪傳は先に本書第一冊に歡喜光寺六條道場所傳のものを出だし又第六冊に清淨光寺森澤道場遊行寺所藏のものを出だし、茲に掲ぐる所の二圖も亦六條道場本第一卷中の各一部分です。其の所傳の一遍聖人及び筆者圓伊法眼並びに本書製作年月等の事は既に説述せるを以て茲には之を省く而して本圖の第一は聖人の其の師聖達に事ふる所にして第二は聖人の再び聖達に面せむと欲して伊豫より筑紫の大宰府に赴く所を寫したり、先に出だせる所と併せ看ば以て略圓伊の面目を盡くすに足らむ。本朝畫史の著者狩野永納曾て本書卷を見て筆法宅原任吉に類し其の山川樹木彩墨圓熟して意趣餘りありと評せるは眞に宜なり。通卷活脱勁拔の用筆と妍麗明細の着色とを以て上人一代の事蹟を寫し圓相の變化窮まりなく筆情おのづから一家の典型を成せり。茲に出だせる一段を觀るも上段松樹の描筆は甚だ勁健にして索落の趣を示し群飛の千鳥樹上の雙鶺鴒及び水波の細紋は頗る巧緻を極め人物の畫法に毛りては深く意に介せずして草々落筆したるものゝ如く、而も自然に其の形を成せる技巧の自在なるを見る。蓋し正安の前後は尙ほ繪卷物の盛時にして圓伊の如きも亦當時土佐吉光高階隆宣等と相角述べたる一名手なりしなり。

AN INCIDENT IN THE LIFE OF IPPEN SHŌNIN.

(Two parts of rolls, coloured; height, 1 foot 2½ inches)

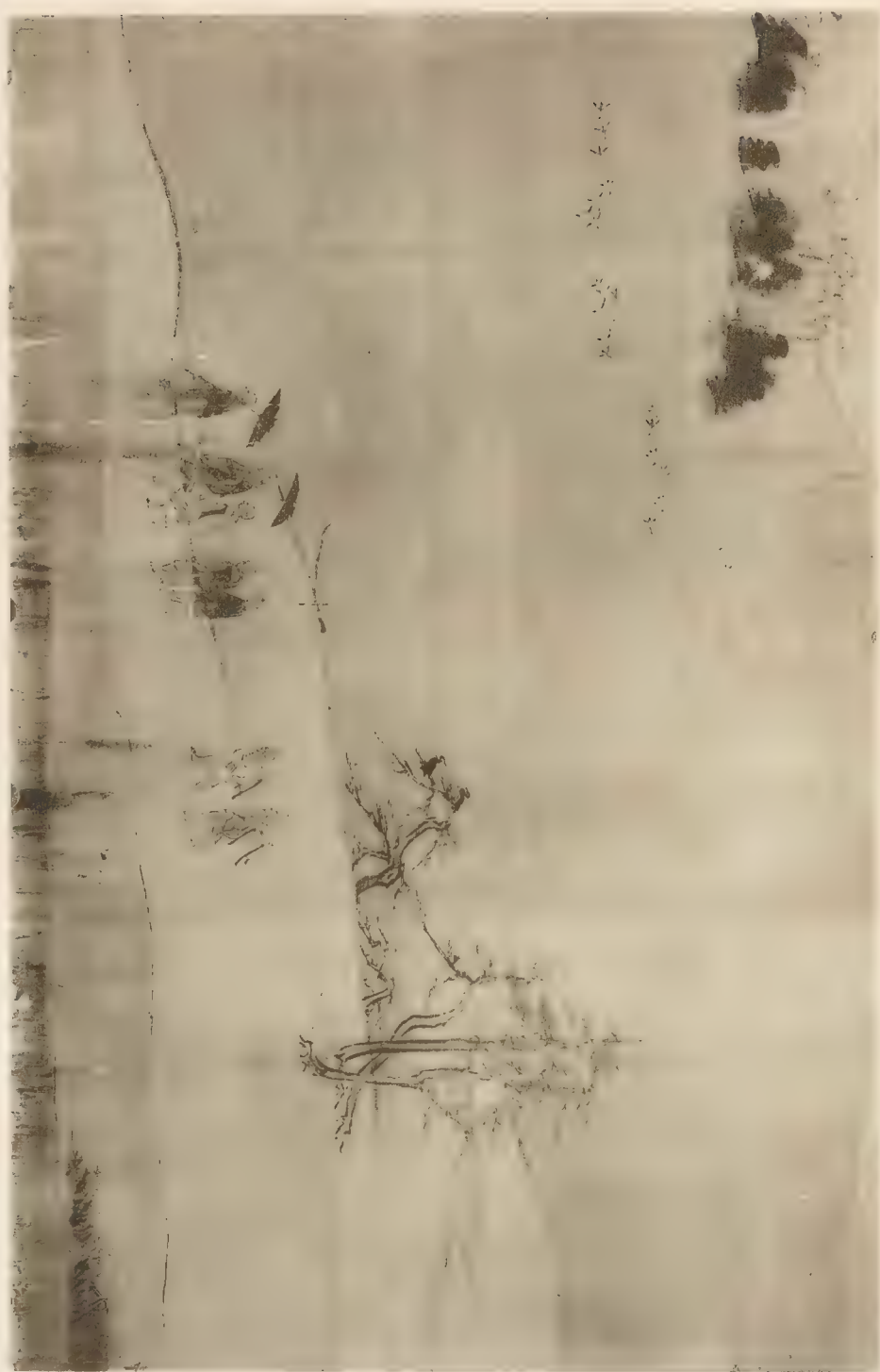
BY HŌGEN YEN-I.

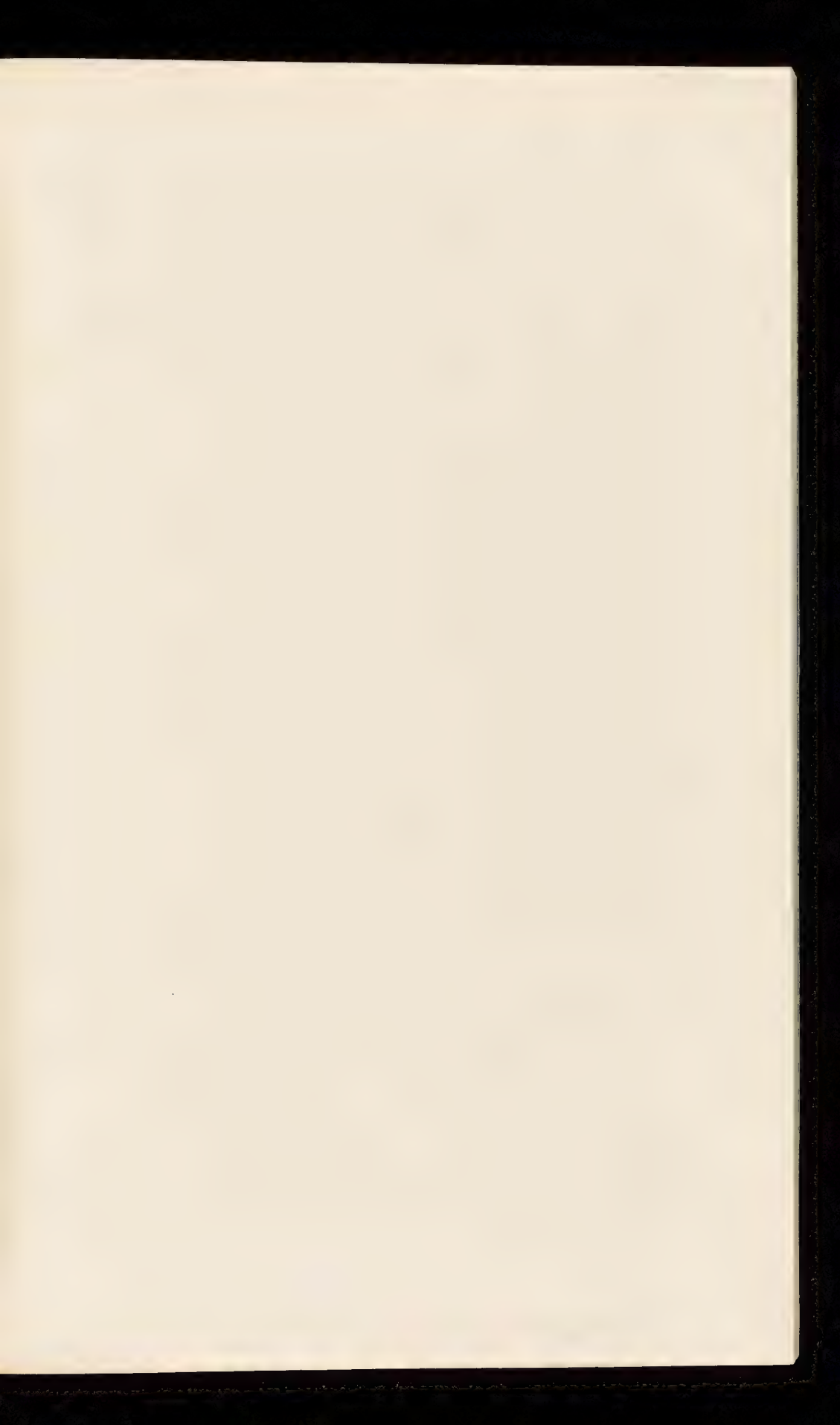
OWNED BY THE TEMPLE, KWANGIKWŌJI, KYŌTO.

(WOOD-CUT AND COLLOTYPE.)

We have given an epitome of the life of Ippen Shōnin in connection with the pictures, in the second volume of this series, which is owned by Kwangikwōji (Rokujō-dōjō), and that in the sixth volume, which is owned by Shōjōkwōji (Fujisawa-dōjō Yūgyōji). The two pictures we give here are parts of the first *makimono*, that of Rokujō-dōjō. As we have already spoken about Ippen Shōnin and the painter of these pictures, as well as of the date of this *makimono*, we shall not repeat. The first picture represents Shōnin as a pupil of his teacher, Shōtatsu; the other shows him on his way from Iyo to Dazaifu, in Tsukushi (Kyūshū) to see that teacher. On comparing these pictures with those given in the other volumes, we are sure that everyone will understand the artist's admitted reputation. Yeinō Kanō, author of "Honcyō Gwashi" (History of Japanese Painters) after having looked at the *makimono*, expressed himself in these words: "The method is somewhat like Takuma and Sumiyoshi, and so is the brushwork on the mills, rivers, and trees, as well as the way of using India-ink; seeing these, we can say that the artist was a veteran!" This is true. Throughout the *makimono*, the skilful use of the brush and the beautiful colouring effectively depict the whole life of Shōnin. The pictures are very variable in quality, and possess an originality of their own. Even one part of the *makimono* is sufficient to show the artist's free and skilful way of drawing ground, rocks, and pine-trees. A flock of flying sanderlings, a pair of cormorants, and the eddies on the surface of the water, are all very beautiful. As to the figures, they are painted with a light touch, yet very deftly, and their poses are very lifelike. During and after Shōan (end of 13th century and first of 14th) a love for *e-makimono* (picture rolls) was still noticeable, and Yen-i was known as a competitor of Yoshimitsu Tosa and Takakanō of that time.













寒山圖紙本墨畫 靈彩筆

(紙三尺七寸五分横一尺一寸六分)

横濱 原富太郎君藏

寒山拾得の事は本書第二冊に説明せり、茲に出だす所は即ち寒山の圖とす、筆者靈彩は其の傳詳ならず、世或は靈彩を以て明兆正平七年—永享三年即ち西暦一三五二年—一四三〇年の別號と爲せるは明兆に赤脚子の號あると靈彩の印に脚踏實地の文あるとより混雜を來たせしものならむ、本圖の畫風に觀ても靈彩と明兆との別人なることを察するに難からず、殊に其の石樹樹葉に於いて著しとす、然れども人物の描法の甚だ明兆に似たるより考ふれば其の亞流の一人なるべし、憶ふに明兆前後五山の僧圖には前餘の墨戲往々専門を爲せる者少からずして、靈彩の如きも其の中の一名字なりしなるべく、年代は略、明兆と同じくしておほよそ應永永享の頃ならむ此の圖に對する者須らく寒山の逍遙無碍萬緣を一笑に附し去りたる風狂の態を畫き得て言外の雅趣あるを看るべし

HAN-SHAN.

(Kakemono, in monochrome; 2 feet 9 inches by 1 foot 2 inches.)

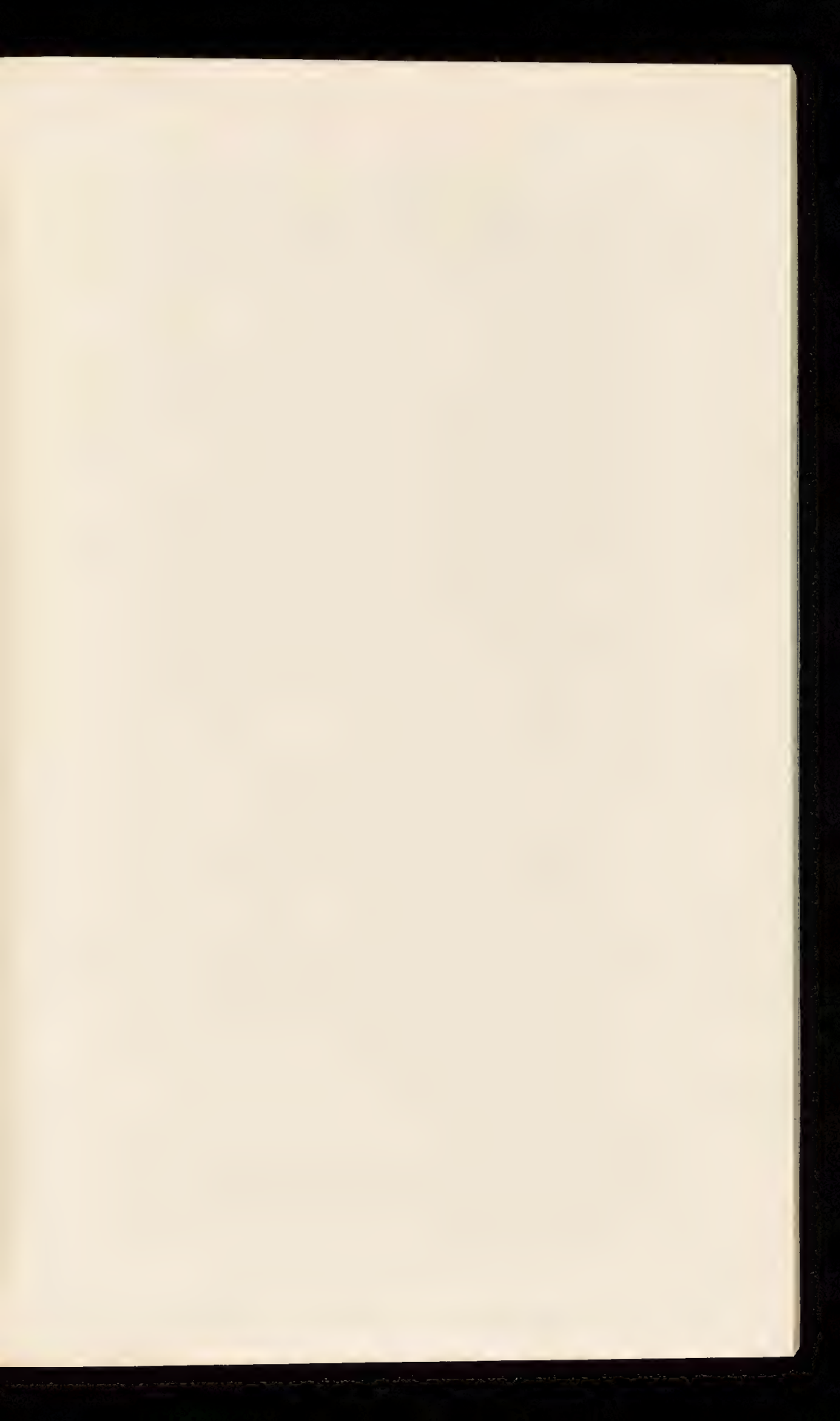
BY REISAI.

OWNED BY Mr. TOMITARÔ HARA, YOKOHAMA.

(COLLOTYPE.)

The story of Han-shan and Shih te is fully given in the third volume of this series. This is a picture of the former, Han-shan. As to the artist, Reissai, his biography is not clearly known. They sometimes say that the name Reissai is merely one of the pseudonyms of the name Myôchô (from 7th year of Shôhei to the 3rd year of Eikyô, 1352 to 1430). It is not difficult to distinguish the difference between Reissai's work and Myôchô's, on an inspection of this picture, by the way the rock-stratification is represented and the manner of treating the leaves of the trees; but there is, however, a certain similarity, between the two in the method of depicting figures: so we can easily understand that Reissai belonged to the same school as Myôchô.

Among the priests of Go-san (the five great buddhist temples of the Zen sect, Kyôto), of before, during, after and the time of Myôchô, some studied painting in their leisure from religious duties, and made themselves as proficient as professional artists. Reissai was one of such priests, and he probably lived at the same time as Myôchô; that is, perhaps, the time between Ôyei and Eikyô (1352 to 1430). If we face this picture, we easily see how cleverly the artist depicted the character of Han-shan in a way that defies verbal description; for that eccentric individual used to stroll about like a vagabond, and laugh immoderately at everything in the world, just as if he were a madman.





謝語 則富太浪費
(卷一 第五回 只一十六卷)

寒山圖(日本墨畫) 靈隱寺

1. *Alkylamines in monochlorine*. 2 feet 2 inches.

OWNED BY MR. TOMIYARO HARA, YOKOHAMA

(COLLOTYPE)

[illegible]

白衣觀音圖(紙本墨畫) 僧一之筆

墨 三 尺 八 寸 五 分 横 一 尺 二 寸 七 分

男僧岩崎彌之助君藏

白衣觀音梵名半鑿羅綿悉事又は濕吠多是即ち胎藏界曼荼羅觀音院の白處觀音にして蓮花部の部母なり同曼荼羅の自身大明白身の二菩薩も亦同神とす蓋し婆羅門神話無能勝妃の一化身の轉化なり形像種々の異説あれども通途寶冠上より覆ひ垂れたる白衣を以て特徴とす本圖の如き即ち是れなり然れども密教の經軌に吻合せる嚴正の像容に非ずして頗る禪宗化したり筆者一之は東福寺の僧にして江藏主と稱す或は曰はく建長寺の僧慶首座又曰はく南禪寺に住すと蓋を明兆正平七年一應永十五年即ち西暦一三五二年一四〇八年に學び能く其の風を傳へて水墨の道釋人物を書けり本圖の如きは其の遺品中の一佳作にして衣褶の描法は殿司に酷似し波浪及び懸崖羅葛亦最も其の手腕の凡庸ならざるを示せ

AVALOKITEŚVARA IN WHITE.

(Kakemono, in monochrome, 3 feet 10 inches by 1 foot 3 1/4 inches.)

BY ISSHI.

OWNED BY BARON YANOSUKE IWASAKI, TOKYO.

(COLLOTYPE.)

Avalokiteśvara in white (Sanskrit, Paṇḍravasini, or Śveta), is Kwannon of the White Place in the Kwanno Hall of Garbhakāśadhātu-Maṇḍala. She is the mother of Padmakūḥya, is also a modification of the incarnation of Durgā in the mythology of Brahmanism. Although there are many traditions about her form, the special feature of this conception is the white clothing which hangs down from over the diadem, as is seen in this picture. But this picture betrays somewhat of the influence of the taste of the Zen sect, not having the strict characteristics which are demanded by the Sūtra Tantra of mystic Buddhism.

The artist, Isshi, was a priest at Tōfukuji, a temple in Kyōto, who was called Kō-zōsu (some say he was a priest of Kenchōji, who was called Kei-shuso; others again declare that he lived in Nanzenji, Kyōto). He studied painting under Myōchō (1352 to 1408), and having thoroughly assimilated the method of his teacher, he produced Taoist and Buddhist figures in India-ink. This is one of the best of his masterpieces; the method followed in depicting the clothing being very much like that seen in the works of Myōchō. The treatment of the waves and the precipices covered with vines, fully indicates the artist's ability.





學 辨人古 三 魁 一 只 二 古 寸 金

OWNED BY BARON YAMOSUKE IWASAKI TOKYO

桃李園圖(絹本着色) 支那明朝李士達筆

(横五尺八寸五分、縦二尺七寸)

京都 桑名織城君藏

茲に出だす所の圖は唐の李太白武后長安元年—肅宗寶應元年即ち西曆七〇一年—七六二年の春夜桃李園に宴する序の意に依りて畫けるものならむ李白の名は既に昭々として史乘に著く殆ど説明を要せず、盛唐の詩古今に冠絶するものは實に李白と杜甫とあるが爲なり詩名漸く高きに及び玄宗の時召されて翰林に入り寵遇殊に厚し會高力士の爲に楊貴妃に讒せられ終に宮中を去り詩酒に放浪し天下に悠遊して以て世を終ふ會て春夜同友と桃李の芳園に會宴して其の序を作る、今に至るまで人口に膾炙せり

筆者李士達は號を仰槐無聲詩史仰懷に作るご云ふ明の神宗萬曆二年の進士にして吳縣の人なり人物に工みにして兼ねて山水に長じ名聲逸苑に高し能くみづから愛重し權貴求索して幣を陳ね塵に造るご雖も其の作得べからず萬曆の間穢穢孫隆興に在りて衆史を集む膝を屈せざる者なし獨り士達長揖して出づ尋いで爲に收捕せられしが既ふ者ありて免るごを得たり終に隱栖して新廓に居り八十餘の長壽を保てり其の風采碧眼秀腕舉體仙に似たりきご云ふ會て論畫の著あり山水の五美蒼逸奇圓韻、五器藏板刻生髮を論じて深く畫理を得たりと稱せらるる本圖の如きは其の一傑作にして畫法巧密明麗を極め山巖石苔より樹木人物の描寫に至るまで纖悉曲折言はむかなく七十三歳の老手を以てして其の根氣の健全なるに驚かしむ眞に有明一代の絶致好尚を表したる絶好標本なり而も其の布局に至りては規模甚だ雄大にして主客僮僕二十四人を樹林園池の間に配し種々姿態の變化を盡くして而も過寒煩雜の弊あるごなく其の手腕誠に歎賞するに堪へたり

PEACH AND PLUM ORCHARD.

(*Kakemono, in colours; 5 feet 9 7/8 inches by 2 feet 8 1/8 inches.*)

BY LI SHIH-TA (CHINESE).

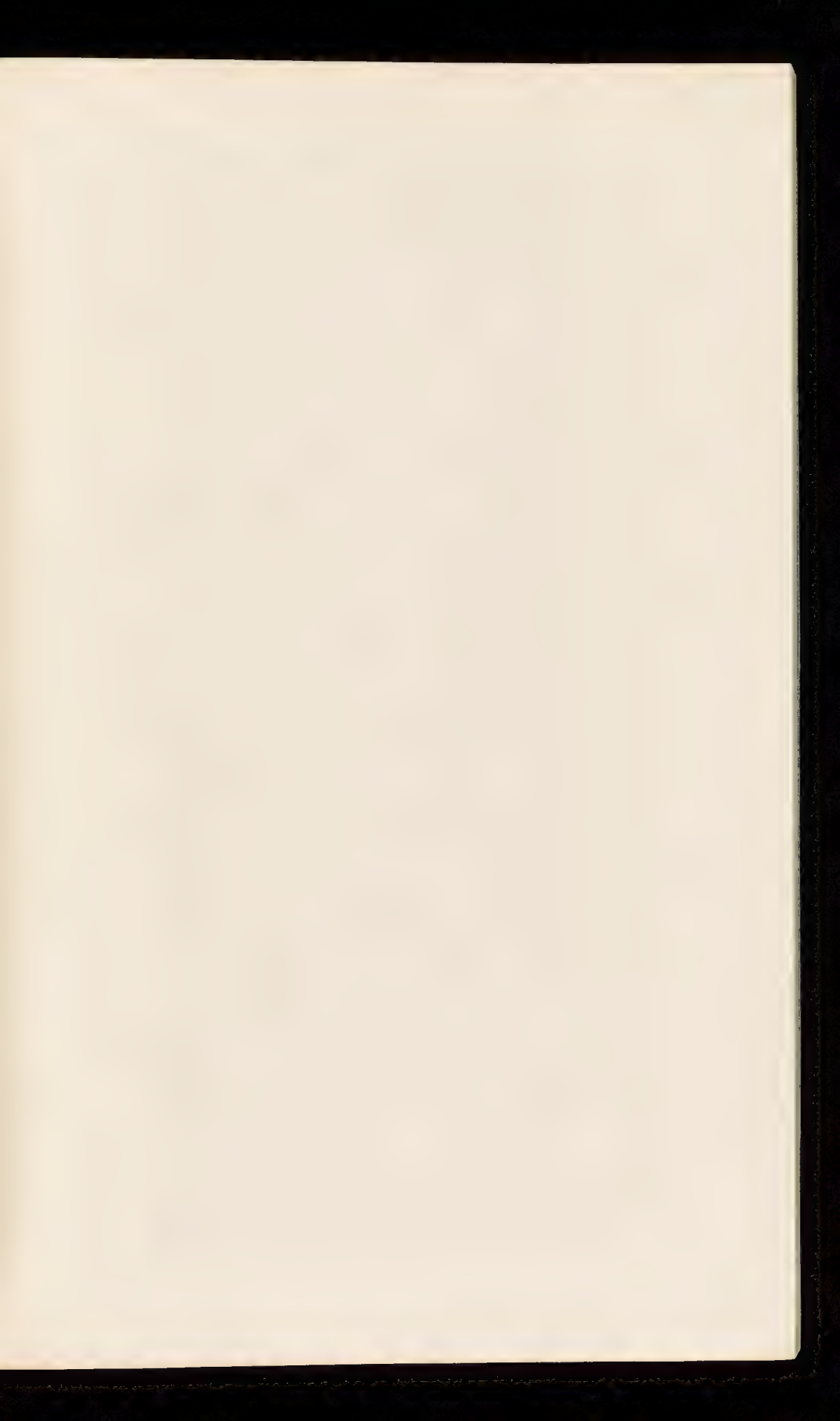
OWNED BY Mr. TEISUJÔ KUWANA, KYÔTO.

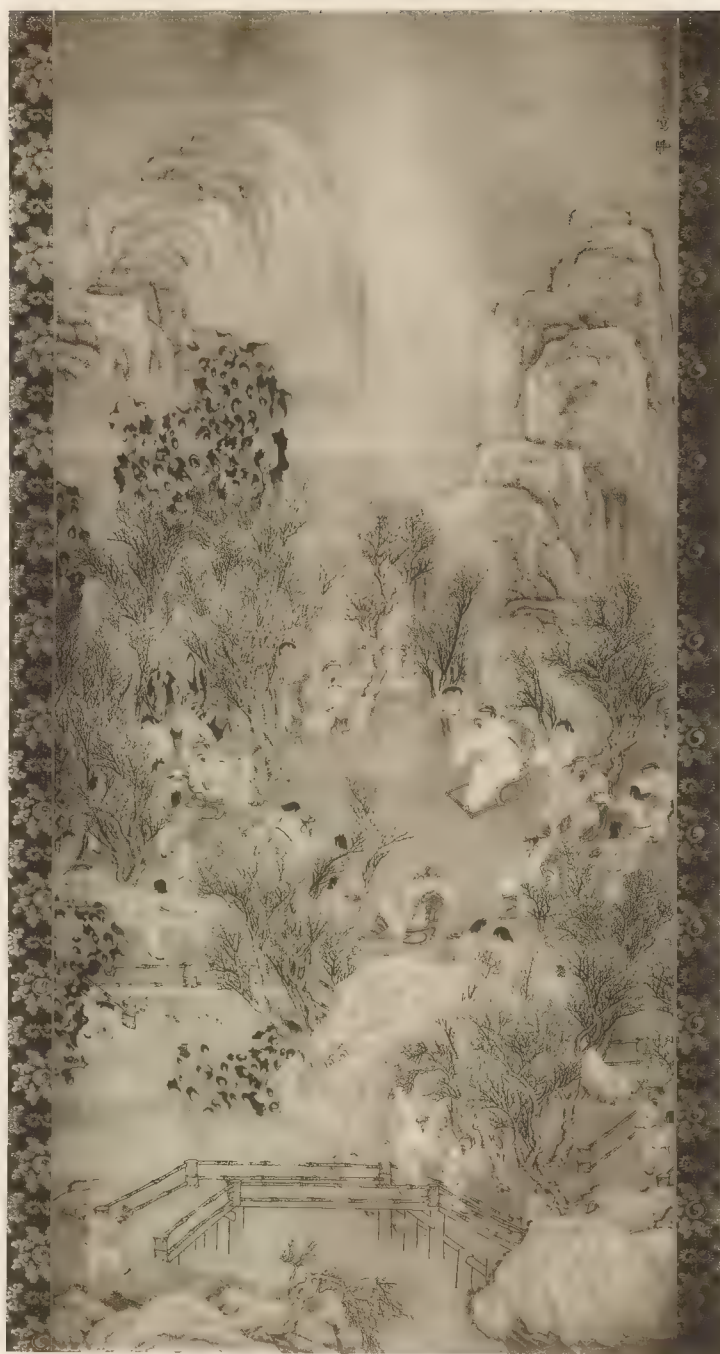
(COLLOTYPE.)

The picture we give here is the expression of the theme of an essay by Li Tai-pai, the subject of which is a visit to a peach and plum orchard on a spring evening. Li Tai-pai lived from 701 to 762. The name of Li Tai-pai is very famous in history, and we need not give any explanation here. Many of the finest poems in Chinese literature were composed during the Tang dynasty, some that are now considered to be far beyond all others: this fame is due to the genius of two poets, Tai-pai and Tu-fu. When Tai-pai became famous, he was summoned to Court by Emperor Hsuan-tsung, who loved him; but he was cursed by Yang-kuei-fei, a famous beauty; whereupon he left the palace and became a drunkard. He turned wanderer and wasted the rest of his life in this way. Once he had a picnic with some friends in a certain orchard, where he composed an essay which is still recited. The picture given here, represents that scene.

The artist, Li Shih-ta, was a man who had been raised to the position of an official in the 2nd year of Wan-li, Ming dynasty. He was especially skilful in painting figures, although he is famous also for his landscapes, and his name stands high in the Art world. Having the fullest confidence in his own ability, yet being without pride, he was never in the least obsequious. Although rich and influential men presented him with bribes and bowed to him, it was almost impossible for them to get his pictures. He lived to be more than eighty years of age. He once published a book in which he treated of pictures, and laid down certain rules for the five beauties to be seen in a good landscape: Congruity in Age, Loftiness of Sentiment, Natural Relation of Details, Smoothness of Treatment, Tastefulness: and also of the five defects that are to be avoided in such a composition; Anachronism, Low Taste, Artificiality, Roughness, Repulsive Scenes; and he, moreover, profoundly discussed art.

The picture we reproduce here, is one of his masterpieces. The treatment is conspicuous; the colouring is harmonious, while the method of handling the brush in depicting the hills, rocks, trees, and figures, is not only very effective, but quite beyond verbal description. We are surprised at the energy which the composition displays, when we know that this picture was painted by an old man, seventy-three years of age. This is unquestionably a good example of the taste which characterised his work throughout his whole life: the arrangement and design are very bold and massive. There are thirty-four persons, hosts, guests, and servants: each is painted in a different way, around the trees or by the side of the pond; yet we do not feel the slightest confusion or restraint. Such skill is beyond praise.





風雨渡江圖(絹本淡彩)

支那明朝 吳亦儔筆

(竪五尺七寸、分横二尺一寸七分)

京都 桑名 鑑城 君藏

吳亦儔は明清の畫傳之を逸したるものゝ如し今僅かに本圖の款印に依りて姓は吳亦儔は其の名若しくは號にして懷周は其の字なるべきことを知るのみ本圖の畫風を觀て之を考ふるに蓋し戴文進宣宗頃吳小仙天順一正徳等の一流にして明代浙派の畫人なること疑ひなし釐法は尙ほ南宋院畫の趣を存して宋だ同派の後勁藍瑛明末清初等の南宗化したるに似ざるを見れば亦儔の年代の吳小仙等より降ること遠からざるを察すべし或は云ふ亦儔は小仙の別字なりと未だ果して然るや否やを知るに由なし本圖の如き筆路極めて健拔剛宕にして善く風雨渡江の光景を寫し樹木水波に至るまで盡く凄絶の情趣を帶ばしめたるもの決して凡手の企及する所に非ざるなり然るに彼の南宗の柔雅をのみ喜びて偏頗の立言を恣にしたる明清論畫家の斯くの如きものをすら粗獷と評して之を貶したるは吾人其の果たして何の所以なるやを知るに苦しむ

WADING IN WIND AND RAIN.

(*K'iennan*, slightly-coloured; 5 feet 8¾ inches by 3 feet 2 inches)

WU I-SHEN (CHINESE).

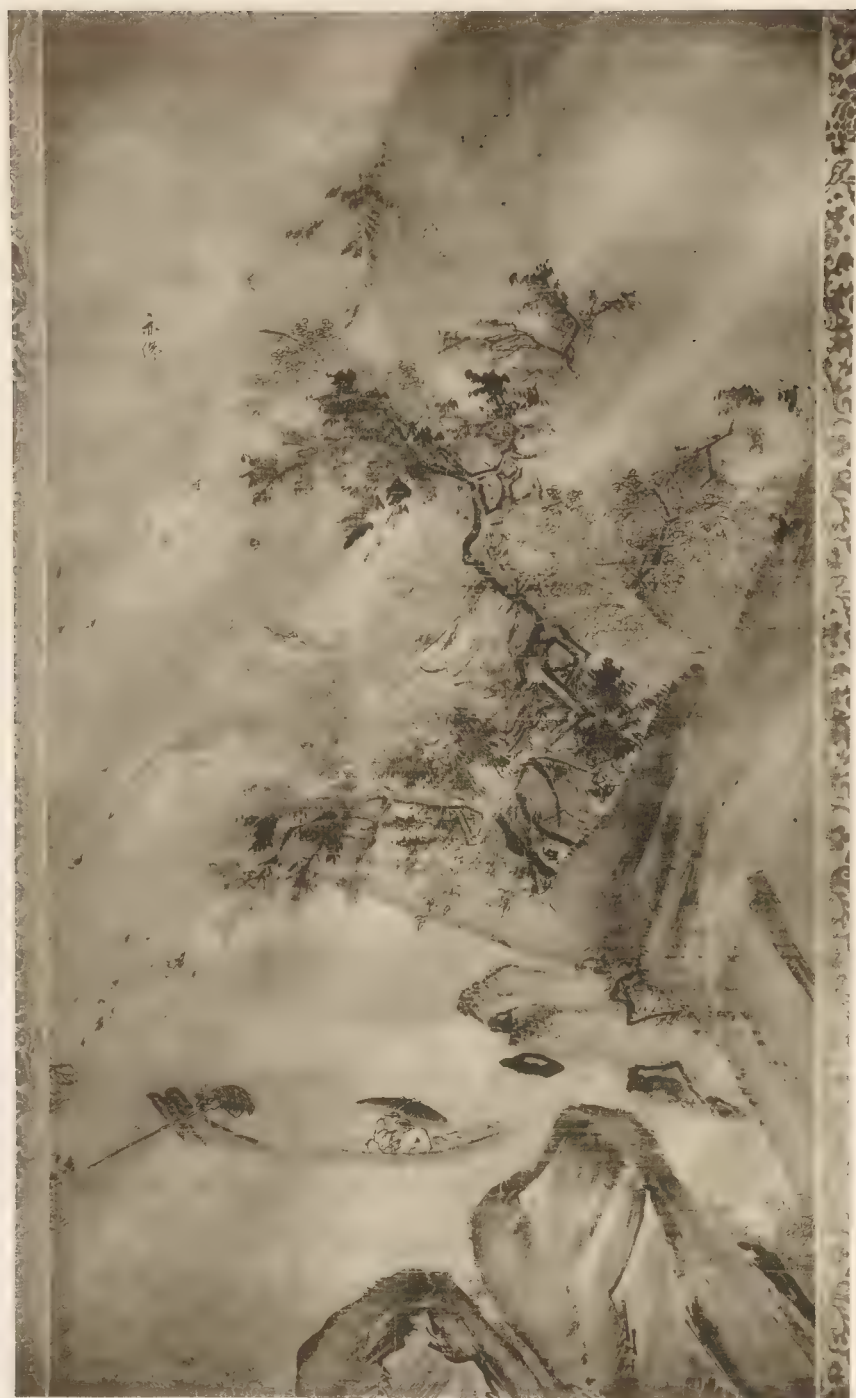
OWNED BY Mr. TETSUJŌ KUWANA, KYŌTO

(COLLOTYPE.)

The biography of Wu I-shen seems to have been unintentionally omitted from the "History of the Artists of Ming and Ching." Now, in this picture we see only, by the signature and seal, that his family name was Wu and his given name I-shen, or it may be that was his surname, and that he had another name, Hsien-chou. Having examined his method of painting, we conclude that he was, no doubt, a member of the school of Tai Wen-chin (a man who lived during the time of Emperor Hsuan-tsung) and Wu Hsiao-hsien (from Tien-Shun to Cheng-te), a painter of Ming. The style of painting displays some of the taste of the Southern Sung school, but betrays no influence of the Southern school; in this respect being like the work of Lan-ying (lived at the end of Ming and beginning of Ching), who was the representative of the Southern school. Hence, from this, we see that I-shen's date must have been not long subsequent to Wu Hsiao-hsien and others.

This picture shows the actual scene of wading in wind and rain. The stroke is very firm and bold, and the treatment of the trees and waves imparts a somewhat dreary effect. It is a result which the common painter cannot achieve. However, the critics of Ming and Ching, who loved the gentle pictures of the Southern school, gave a biased criticism, declaring that such a picture is rather rough. We do not understand why such comments were made; or why such a picture as this was made light of.





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WADING IN WIND AND RAIN.

W. C. L. CHEN (CHINESE).

OWNED BY MR. TETSUO KAWADA, KYOTO.

(COLLOTYPE).

The photograph of *Wading in Wind and Rain* is a reproduction of a painting by the Chinese artist, Mr. Chen, in the collection of Mr. Tetsuo Kawada. The painting is a landscape scene showing a group of people wading across a river or a body of water. The style is traditional Chinese ink and wash, with a focus on the figures and the surrounding environment. The painting is a reproduction of a work by the Chinese artist, Mr. Chen, in the collection of Mr. Tetsuo Kawada. The painting is a landscape scene showing a group of people wading across a river or a body of water. The style is traditional Chinese ink and wash, with a focus on the figures and the surrounding environment. The painting is a reproduction of a work by the Chinese artist, Mr. Chen, in the collection of Mr. Tetsuo Kawada. The painting is a landscape scene showing a group of people wading across a river or a body of water. The style is traditional Chinese ink and wash, with a focus on the figures and the surrounding environment.

維摩居士畫像(紙本淡彩) 筆者未詳

(竪三尺五寸三分、横一尺七寸五分)

東京 三井八郎次郎君藏

居士維摩詰の事は本書第二冊に掲載せる運慶作彫像の説
明に於いて精しく之を述べたるを以て茲に贅せず本圖は
印誦刺落して讀むべからざるを以て或は元信の筆と爲す
と雖も畫風筆法毫も元信の特徴を認めずして寧ろ正信の
風格を帯びたり鑑識上容易に筆者を定め難しと雖も足利
時代の初期に於ける希觀の名畫たることは明かに之を認
むべし其の拂子を把り圓椅に凭りて顧盼せる姿態おのづ
から泰然として動かずべからざるものあり面相の苦味は
頗る居士が默雷の禪機假借する所なき難詰の鋭鋒を表せ
るを見も莊重の筆致、渾厚の墨情凡工の企及する所に非ず、
尚に珍重愛惜すべき逸品と稱すべきものなり

VIMALAKĪRTI.

K'issan, slightly coloured; 3 feet 6½ inches by 1 foot 9 inches.

ARTIST UNKNOWN

OWNED BY Mr. HACHIROJIRO MITSUI, TOKYO.

(COLLOTYPE.)

Referring to Upā-saka Vimalakīrti, we have given some information in Vol. II. of this series. The present picture bears a seal in its lower part, but it is not distinct enough to be read. Some assign the picture to Motonobu Kanō (1476-1559), but there are none of Motonobu's characteristics about it; we rather perceive his father's (Masanobu) method in the brushwork, especially in the face of Vimalakīrti. It is not an easy task to decide positively who was really the artist of this picture; but there is no doubt that it is one of the best productions of the middle part of the Ashikaga period (15th century). The pose of Vimalakīrti is calm and quiet; yet the sour aspect of his face well displays his character. The brushwork is so strong and fine that no ordinary artist could easily have attained to it.



松鷹圖雙幅紙本墨畫 僧雪村筆

(各幅四尺一寸九分、横一尺七寸六分)

京都天台宗曼殊院藏

雪村西暦第十六世紀の中頃の初の筆意を慕ひ後雪舟(永正三年即ち西暦一五〇六年)の書法を學び且つ能阿彌及び相阿彌共に第十五世紀の中頃の風趣をも拘し諸家の秀を集め打して一丸と成し、以てよく自家獨特の妙技を發揮したり、故に其書風おのづから變化に富み或は墨氣の渾穠なるあり或は筆勢の荷鋭なるあり或は韻致の洒落なるあり、或は染渲の謹密なるあり或は意態の飄逸なるあり、其手腕の縱横自在なる、優に一代の大家と稱するに足る、茲に出す畫は雪村の一傑作とも云ふ可きものにして、清逸なる老松の枝葉を寫すに勁俊の筆致を以てし、颯爽たる鷹の姿態を描くに謹嚴なる毫鋒を用ゐたるどころ、妙趣言ふ可からず而して雪村の面目また躍然として楮表に溢るゝを見る可し

PINE-TREES AND HAWKS.

(Pair of *Kakemono*, ink-sketches; each, 4 feet 2 inches by 1 foot 9 inches.)

BY SESSON

OWNED BY THE TEMPLE, MANSHUIN, KYÔTO.

(COLLOTYPES.)

As we have stated before, Sesson (middle of the 16th century) loved Shûbun's (beginning of the 15th century) mode of handling his brush. Afterwards, he studied the method of Sesshû (who died in the 3rd year of Eishô, 1506). He also picked up some points of elegance by studying the methods of Nôami and Sôami (both of whom lived in the middle part of the 15th century). In such ways he assimilated all the best features of every artist of fame, and thus made his own work round and complete, subsequently displaying his own beautiful peculiarity. Consequently, his school is very rich in variety; sometimes the India-ink is dense, running over the canvas till we seem to hear the noise of splashing water; sometimes the movement of his brush displays great force, again it is very simple; at times the conception is very minute, at others the idea is eccentric. Now, gathering all these characteristics into a few words, the freedom of the hand and the boldness of the touch indicate clearly that he was one of the greatest artist of that era. The picture which we reproduce here, is one of the finest works executed by Sesson, and in painting it he employed a nice, yet strong, touch for the leaves of the gnarled old pine-trees, while in treating the position and attitude of the hawks, he used a more circumspect touch, although still bold and open. The elegance is beyond expression, and we seem to feel the masterly touch of Sesson's hand as if it were moving over the paper.





豐干及寒山拾得圖雙幅紙本墨畫

狩野元信筆

(番號四尺六寸六分、横二尺三寸二分)

東京 赤星鐵馬君藏

豐干宋高僧傳封干に作るは唐の天台國清寺の僧なり嘗て虎に乗りて松門に入る兼僧驚き懼れて之を崇重せり先天の頃西曆七一年京兆に行化す風狂の相常人の調に非ず而も其の言ふ事悉く未然に中るを以て士庶敬禮せざるものなかりき寒山拾得の二子は即ち其の徒なり事は本書第二冊に出づ筆者狩野元信の傳も亦第一冊に之を述べ其の遺作も既に屢之を掲げ第一第四第五第七第九及第十一冊且つ多く元信畫集に輯載せり本圖の甲は豐干の虎背に踞する所乙は寒山拾得の相語る所を圖せり元信の遺作は頗る多しと雖も此の双幅の如き名作は誠に稀に見る所とす人物に於ける勁拔なる描法及び其の姿態相貌は能く脫落風狂の神機を現はして些の作氣俗氣あることなく殊に石皴に至りては例の直擦並行の粗硬なる筆法に非ずして霍落たる破筆柔剛の宜しきを得明暗の配合草苔の點綴と相待ちて眞に筆あり又墨ありと稱すべき神品なり

FENG-KAN, HAN-SHAN, AND SHIH-TE.

(Pair of *hakemono*, monochrome sketches; each, 4 feet 8 inches by 2 feet 3½ inches.)

BY MOTONOBU KANŌ.

OWNED BY Mr. TETSUMA AKABOSHI, TOKYO.

(COLLOTYPES.)

Feng-kan was a priest of the temple, Kuo-ching-ssu of Tien-tai-shan, during the Tang dynasty, China. He once visited Sung-men, riding on a tiger; in consequence, while the priests of the temple respected him, they nevertheless feared him. His countenance was like that of a madman; but in every case when he made a prediction, his prediction invariably hit the mark without fail, therefore the citizens had a most profound awe of him. Han-shan and Shih-te were Feng-kan's intimate companions. Regarding those two, we have given full information in Vol. III. of the present series.

The *hakemono* were produced by Motonobu Kanō (1476-1559), to whose life we referred in previous volumes, and also in "Masterpieces by Motonobu." Of paintings by Motonobu, there are many extant at present; but these two are to be appreciated as being masterpieces among them. The brush-work is very smooth and strong; the features of the figures well display the characteristics of each of the mad sages, leaving no trace of any worldly mark.









松鶴圖(襖紙本墨畫) 狩野永徳筆

(第一) 五尺九寸横・丈四尺一寸六分
(第二) 五尺九寸横・丈二尺二寸

京都紫野臨濟宗大徳寺塔頭聚光院藏

狩野永徳は既に本書第一、第四、第五及び第八冊に於いて之を紹介せるが故に、今其の傳を再せず。茲に掲ぐる所の松鶴圖は亦永徳の一佳作にして、其の布圖及び破筆勁硬の皴擦頗る元信の遺意を傳へたるものあり。豊臣氏の時代に生まれて英雄豪華の氣風を體し、其の盛に營構する所の障壁に金碧燦爛たる製作を専らにせし古永徳の遺筆としては、其清曠淡雅なる蓋し稀有の逸品なり。筆致稍粗獷の雄なきに非ずして、ただ乃祖の堂奥に詣らざるが如きは、歳五十に充たずして歿したる作者として、恕せざるべからざる所なるべし。

PINE-TREES AND CRANES.

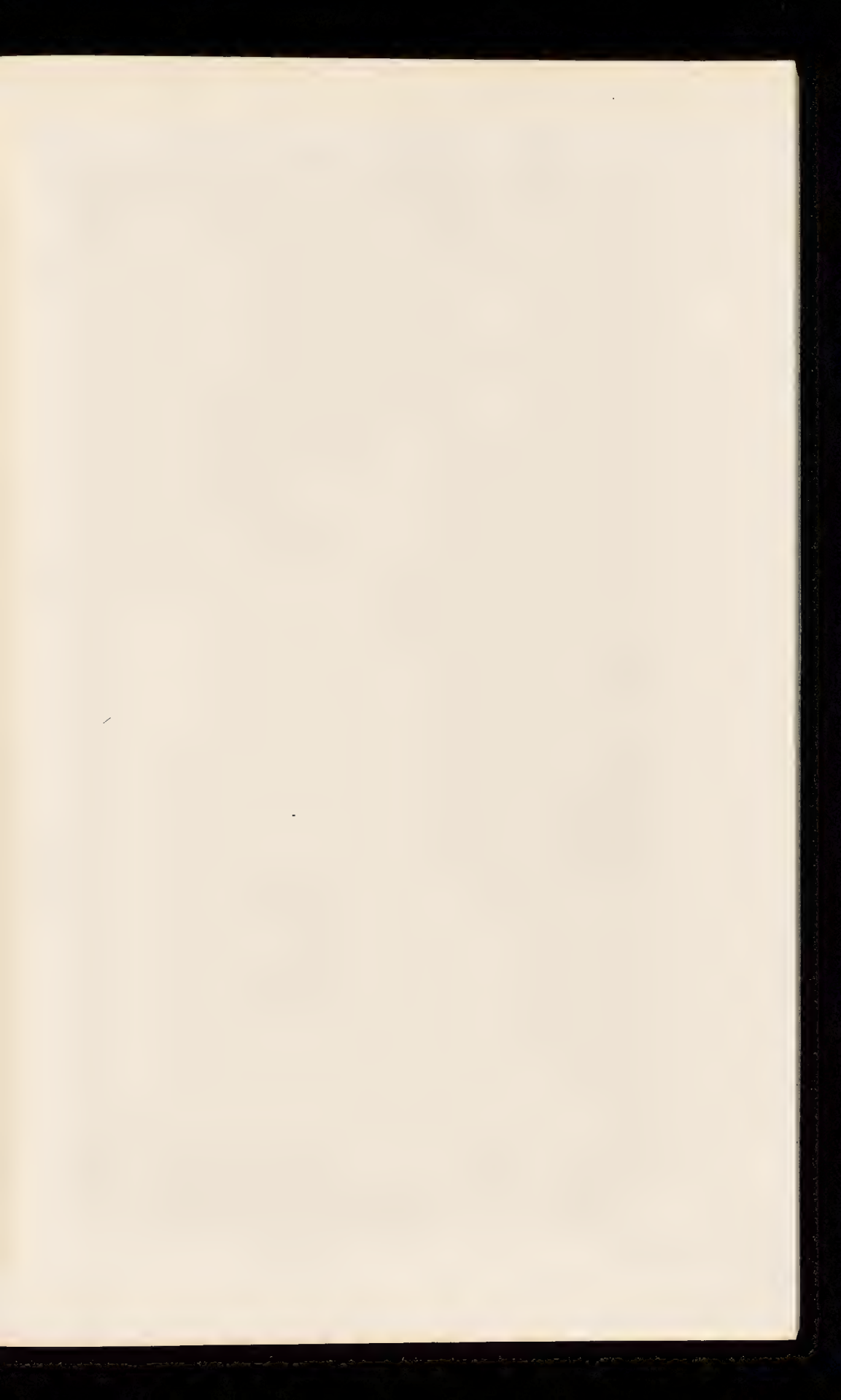
(Two sets of sliding wall panels, monochrome sketches; first, 5 feet 10½ inches by 14 feet 2 inches;
second, 5 feet 10½ inches by 12 feet 2¼ inches.)

BY EITOKU KANŌ.

OWNED BY THE TEMPLE, JUKŌ-IN, DAITOKUJI, MURASAKINO, KYŌTO.

(COLLOTYPES.)

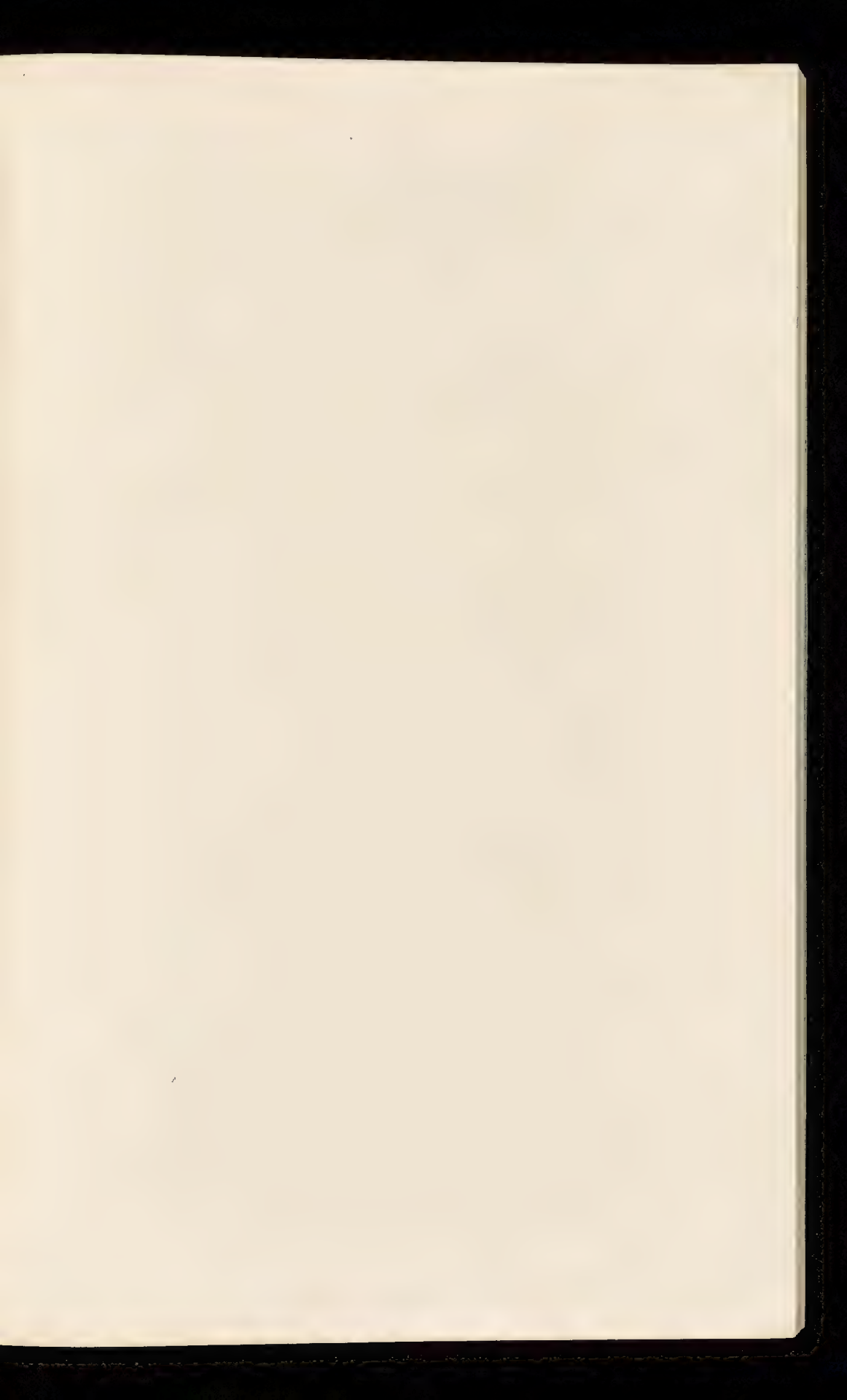
We do not repeat Eitoku Kanō's biography, as we have often introduced him in our series: first, fourth, fifth, and eighth volumes. The pictures of pine-trees and cranes, which we reproduce here are one of his masterpieces wherein the conception and the bold touch of an old, worn brush suggest the method which was left by Motonobu. Eitoku was born in the time of Hideyoshi Toyotomi, and hence his tastes were naturally influenced by the hero and brave men of his day. He painted many pleasing and brilliant pictures on the *fusuma* (wall-panels) and plaster walls of various handsome buildings that were erected during his life. These pictures are an excellent example of his clean, light work; they may seem somewhat rough in treatment and not to attain to his famous ancestor's (Motonobu) skill; but we must bear in mind that Eitoku was a man who died when he was under fifty years of age.

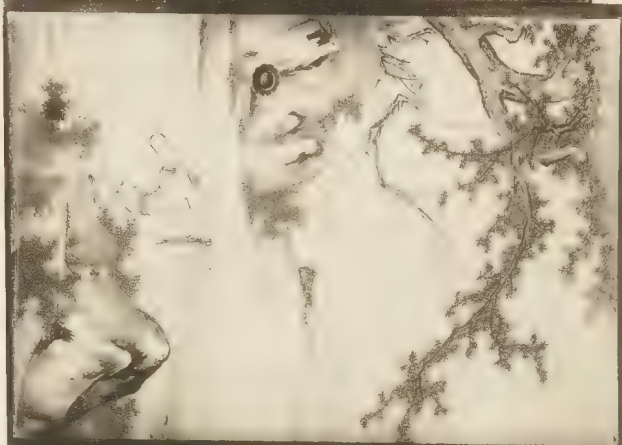
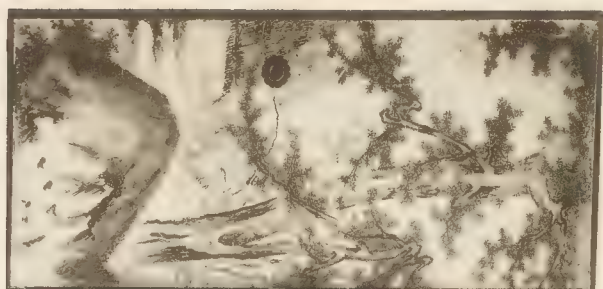












京師諸書大本山藏二書

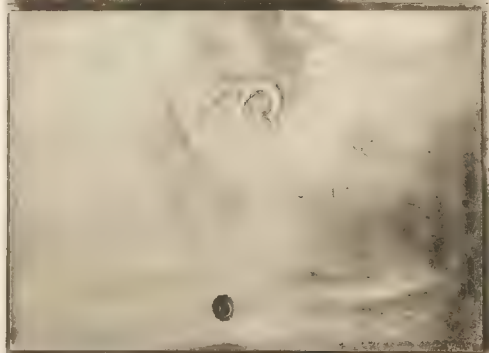
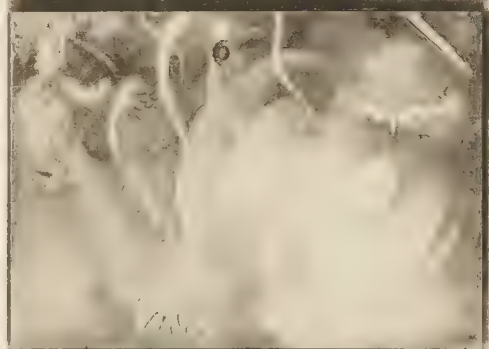
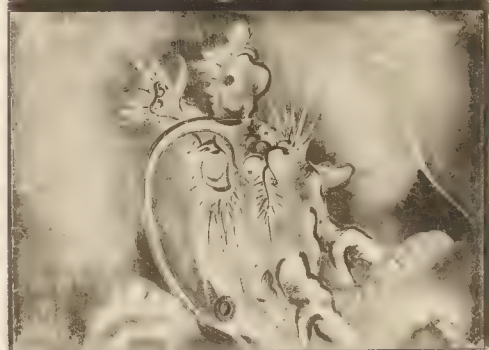
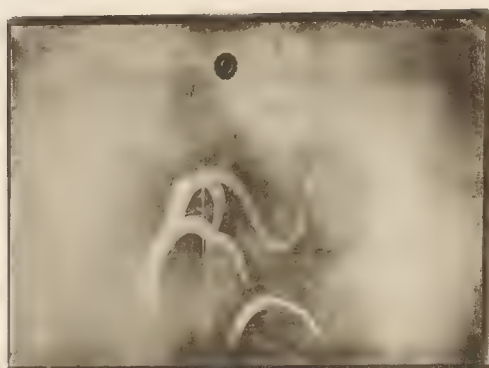
南非文选

餅下高士又謂圖麴(本)

A POET UNDER FIVE-LEGS; DRAGON.

OT YH ILIMNTE LIPET SET ZR Q92.70

We have already looked to the works of Yehuda
 and the other poets of the Middle Ages.
 Now we turn to the works of the poets of the
 Renaissance. The first of these is the work of
 the Italian poet, Petrarch. He was born in
 1304, and died in 1374. He was a man of
 great talent, and his poetry is full of
 beauty and grace. He was the first to
 write in the Italian language, and his
 poetry was the first to be written in the
 Italian language. He was the first to
 write in the Italian language, and his
 poetry was the first to be written in the
 Italian language. He was the first to
 write in the Italian language, and his
 poetry was the first to be written in the
 Italian language.





關屋及落標圖屏風一雙(金地着色)

俵屋宗達筆

(竪五尺・横一丈一尺六寸八分)

男爵岩崎彌之助君藏

俵屋宗達の傳は既に本書第二冊に於いて之を述べ、其の遺作も風雷二神圖屏風第一圖衣裳圖屏風第五冊及び群鹿書卷第十冊を掲載せり。今又茲に本圖を出だす。前出の數品と相待ちて、宗達の面目を盡くすに足るのみならず、其の人物畫に於ける技倆と、描筆彩法の土佐派に於ける造詣とを見るに宜しきものなり。關屋の圖は源氏物語關屋の卷の意を寫したるものにして、源氏の君石山寺に御願果たしに詣でたまふ時、常陸守任期滿ちて上京する途上之に逢坂の關にて行き逢ひ、車を停めて道を讓る所の様なり。落標の圖も亦源語に依りて、源氏の君住吉の社に詣で、月御雲客多く供奉したる様を書けり。海上の舟は即ち明石の上の詣で合はせたるにて、此の光景を見赴ちらひて舟を回す所なり。

SEKIYA AND MIOTSUKUSHI.

(Pair of six-fold screens, in colours, 5 feet $\frac{3}{4}$ inch, by 11 feet $\frac{8}{16}$ inches.)

BY SÔTATSU TAWARAYA.

OWNED BY BARON YANOSUKÊ IWASAKI, TOKYO.

(COLLOTYPES)

The biography of Sôtatsu Tawaraya has already been given in the second volume of this series, where we reproduced his pictures of the Gods of Wind and of Thunder, from screens. In the fifth volume we gave screens covered with pictures of Japanese garments; and in the tenth volume, a *maki no* of a herd of deer. Now, we show one of his masterpieces, and we can satisfactorily illustrate his true merit with this and the other pictures we have already given. Not only do we obtain a realization of his varying ability, but this is a good example to show his skill in depicting figures, and his profound attainments in the method and colouring of the Tosa school. The picture of Sekiya illustrates the episode at the barrier, told in "Genji Monogatari," and represents Genji (the hero of that novel) as he was on his way to pray and meets, at the Ôsaka barrier, the governor of Hitachi province who is going to Kyôto after the termination of his special appointed service. The governor stops his carriage to make way for Genji. The idea of Miotsukushi ("The Harbour Mark") also comes from "Genji Monogatari," and represents Genji going to Sumiyoshi shrine (near Ôsaka city) with many courtiers, beautiful and elegant women.



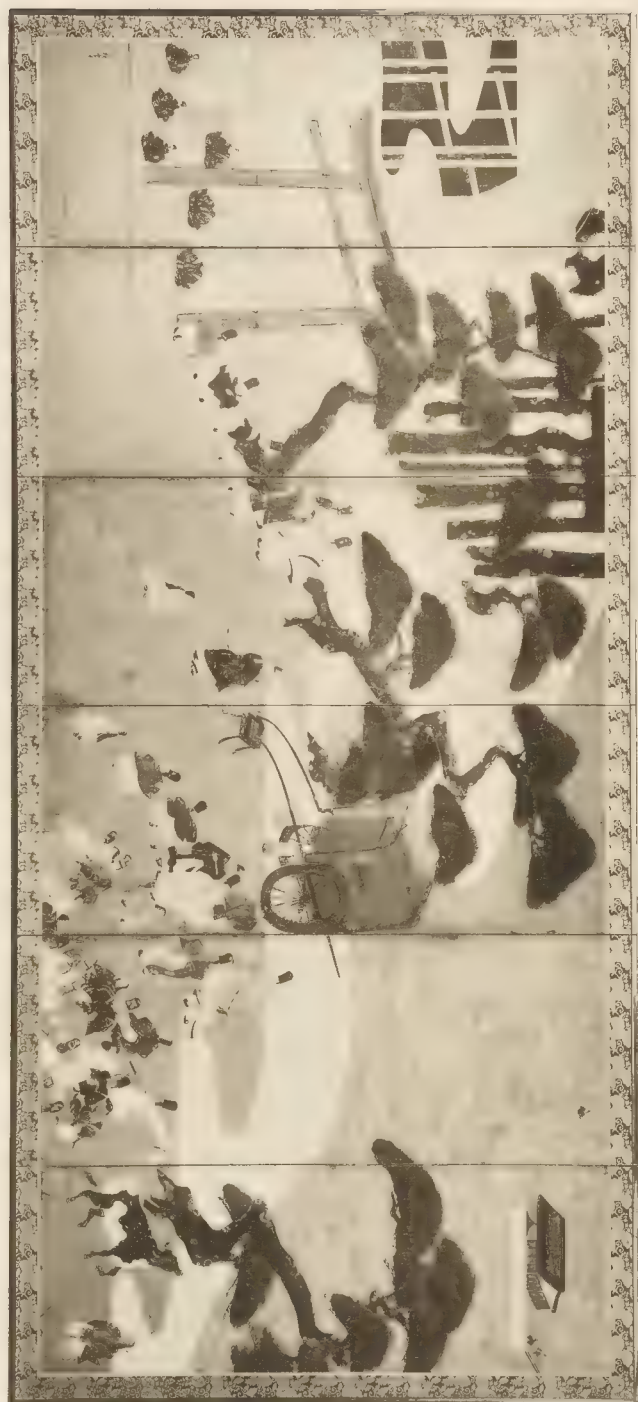


暇に閑居して酒を合ふはさうな雅い文句、安んじ候と
品々自暇に寄るゝは泳ぐべき事なれども、不病の心、慎み

1
 2
 3
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國朝文獻通考卷一百一十五 職官考五

09XOT INASATI EXUSONAY ZOFAR YI .LZV..





老子過關圖紙本泥引墨畫 岩佐勝以筆

(竪四尺三寸七分、横一尺八寸一分)

東京 高橋是清君藏

此の圖傳へて老子過關の圖と稱す唯其の白髯なきは頗る普通の老子圖と異なり然れども之を仙人洪志とせむには小笠を拂へざるのみならず風采の較前僧に似たる所あり牡丹花背伯かと憶へば牡丹の花を着けざるを奈何にせむ仍りて今姑く傳稱に従ふ老子は周末の人なり姓は李名は耳字を聾と云ふ孔子曾て禮を之に問ふ周の衰ふるを見て去りて至る關の令尹喜要して書を著さしむ乃ち道德經五千餘言を留めて去る其の終るを知らず列子莊子の諸家之を慕ひ後世終に道教の祖と仰がる本圖果して老子ならば即ち過關の所なるべし此の種の圖元と一雙の屏風なりしもの今散じて諸家に藏せらるゝを觀るに題目の定め難き支那人物は常に本圖のみに非ず其の典據尙は考ふべし本圖の岩佐又兵衛勝以天正六年一慶安二年即ち西曆一五七八年一六五〇年の筆に成れるものなることは之と同じき碧勝宮圖の印あるものにして勝以書之と識したる買之像浮世繪派畫集掲載あるに依りて確定せられたり勝以の傳は先に其の遺作三十六歌仙中の齋宮女御及び源順の圖を掲載せる本書第五冊に於いて之を述べたるが如く實に浮世繪の開祖にして多く邦俗の人物を書き土佐の畫風を慕ひてみづから光信の末流と署したることあれども其の素樸の狩野派に於ける造詣の深かりしは本圖を見ても明かに之を知ることを得べしされば勝以の傳記に其の父虎木村重の臣なりし狩野内膳狩野松榮の門人元龜元年一元和二年即ち西曆一五七〇年一六一六年に學べりとの説あるもの蓋し信すべきに似たり狩野内膳は即ち豊國祭園屏風豊國神社藏浮世繪派畫集掲載の筆者なれば勝以の風俗畫を作りし其の系統の緒はおのづから由りて來る所ありとも謂ひつべし勝以の遺作に係る浮世繪を觀て以て本圖に較ぶれば全く別手に出づるが如しと雖も此畫と共に聯作に成れる羅浮仙圖浮世繪派畫集掲載等を觀れば其の素樸に係る此の種の畫風と後に書き出だしたる浮世繪の畫風との關聯を尋ねること難からず本圖の如きは人物の描法何等の健筆ぞ畫牛の毛骨隱起亦頗る巧みならずや狩野派の畫人として勝以は儼に一名家たるに足るの技倆ありし者なり

LAO-TZU.

(*Ashkenazy, monochrome sketch; 4 feet 4 1/4 inches by 1 foot 9 1/2 inches.*)

BY SHŌI IWASA.

OWNED BY Mr. KOREKIYO TAKAHASHI, TOKYO

(COLLOTYPE.)

This picture represents Lao-tzu. The white head we have here is not usual in pictures of Lao-tzu, but for the moment we follow the tradition of the picture. Lao-tzu was a man who lived towards the end of the Chou dynasty, China. Confucius once inquired of him about propriety. He left Chou for Kuan, on seeing that the former was deteriorating. The governor of Kuan, earnestly wished him to compile a book, and he left his sacred volume about morality, containing five thousand maxims, and went away; but it is not known whither he went after that. Lieh-tzu, Chuang-tzu, and other famous men, longed to see him. Eventually he became one of the founders of moral philosophy.

This picture was painted by Matabei (Shōi) Iwasa (1578 to 1650). We are sure of this because there is a picture, "Poet Tsurayuki" (reproduced in "Masterpieces Selected from the Ukiyoye School," Vol. I.), which has the seal of Heki-Shōkyū-zu, with the signature, "Painted by Shōi." We find the same seal on this picture. The biography of Matabei has been given in the fifth volume of this series, where we gave examples of his masterpieces, "The Poetess Saigū and Poet Shitagō Minamoto." Really, he was one of the founders of the Ukiyoye School. He painted many pictures of the *genre* of his time, but he also loved the Tosa school, as he himself testifies, for he described himself as "a painter of the lower stream of the Tosa school." Yet, if we look at this picture, we easily understand that his study of the Kanō school was profound and the progress he made in it considerable. The opinion is expressed, in the biographical sketch of Shōi, that he was taught painting by Naizen Kanō (a pupil of Shoyei Kanō, who lived from the 17th year of Genki to the 2nd year of Genwa, 1570 to 1616), and this is somewhat reliable. Naizen Kanō was the artist who painted the scene of the Toyokuni Festival (owned by the Toyokuni Jinsha, and reproduced in "Masterpieces Selected from the Ukiyoye School," Vol. I.), and therefore we may say that the pictures of manners and customs painted by Shōi, fall into the lineage of Naizen. If we compare others of his Ukiyoye pictures with this one, we may think that this was drawn by quite a different person; but if we look at the picture of the Hermitess Lo-fou (given in "Masterpieces Selected from the Ukiyoye School," Vol. I.) and others which are somewhat similar to this, it is not difficult to trace the connection between the pictures painted in his rather immature period and those done after he had come to his prime. The form and hide of the bullock, are they not very skilfully done? He was truly a very clever artist, even among the masters of the Kanō school.





紅楓小禽圖屏風一雙(紙本着色)

山口雪溪筆

(各幅五尺五寸七分、横一丈二尺九寸)

山城國真言宗大本山醍醐寺藏

山口雪溪は京都の人名は宗雪梅庵白隱等の別號あり初め書を長谷川左近に學ぶ或は曰ふ狩野永納天正十七年一慶安四年即ち西暦一五八九年一六五一年に學べりと後雪舟牧溪に私淑し別にみづから一格を成せり曾て江州八幡に遊歴せしことあり寛文九年西暦一六六九年三月二十三日歳五十八にして歿す評する者曰へらく偉俊若老氣味深厚蓋し古を食ひて化せるものなり花禽亦瀟灑にして頗る雪舟の風致を得たり宜なる哉息かに時流を抜けること又曰はく當時天下畫匠の心目探幽に歷せられて復た古を求めず徒らに皮相を襲ひて精髓を遺し雪舟古意を失ふ伊年光琳は宗法に拘はらず縱横馳騁して各奇格を出だせり雪溪獨り前蹤を追ひて時習に摩ちず亦英士ならずやと雪溪以て服すべきなり茲に出だす所の圖を観るに筆情頗る雪舟派に似たる所ありと雖も布局經營は獨特の風格を示し骨法の勁健は其の綯纏たる設色をして艶冶の氣ならしめ別におのづから一種の趣味を具へたり憶ふに其の師左近の長谷川派中に在りて而も宗達光琳に似たるものを畫きしこと或は多少の影嚮を雪溪の此の種の作に與へしに非ざるか

MAPLE-TREES AND SMALL BIRDS.

(Pair of six-fold screens, in colours; 5 feet 6½ inches by 13 feet 4½ inches.)

BY SEKKEI YAMAGUCHI.

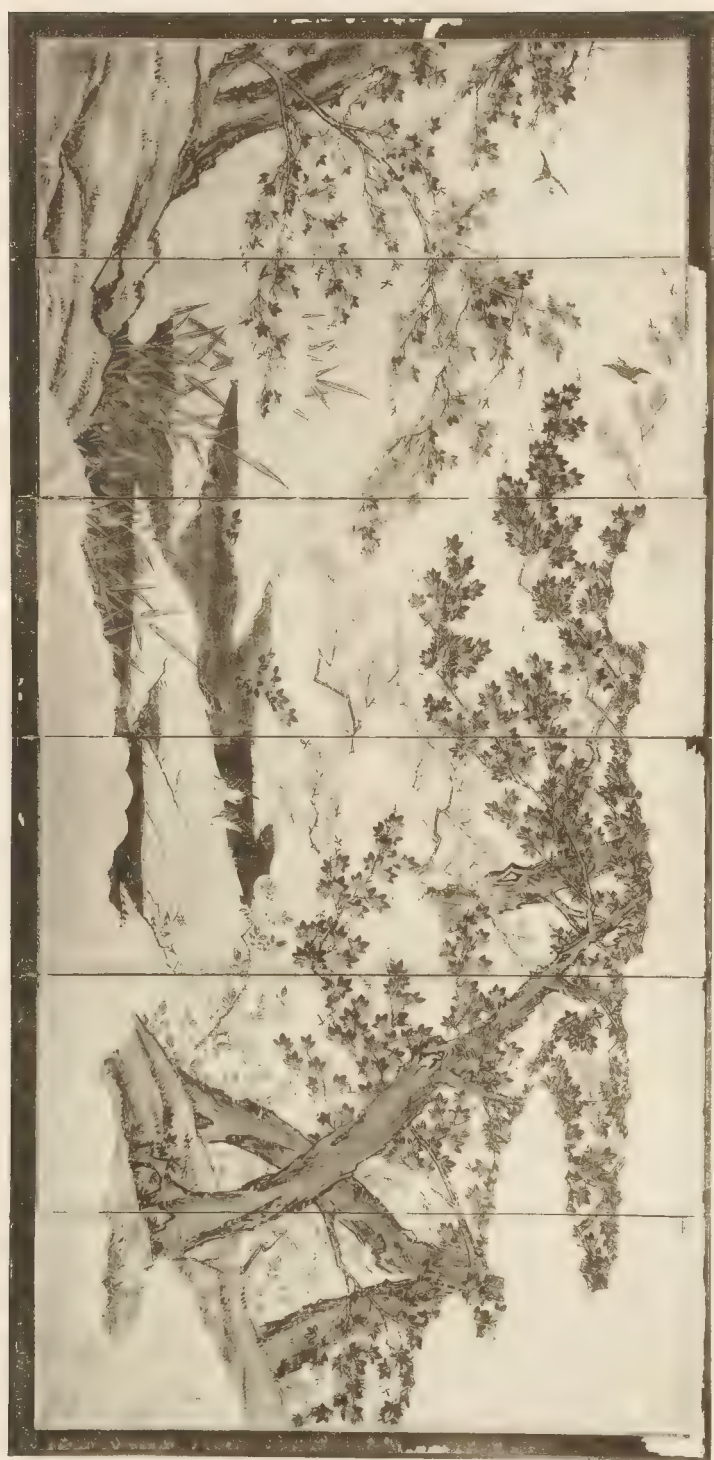
OWNED BY THE TEMPLE, DAIGOJI, YAMASHIRO PROVINCE.

(COLLOTYPES.)

Sekkei Yamaguchi was a citizen of Kyôto, and his personal name was Sôetsu. He used various pseudonyms, such as Baian and Hakuin. At first he studied painting under Sakon Hasegawa. Someone says that he also studied with Einô Kanô (7th year of Tenshō to 4th year of Keian; that is, from 1589 to 1651). Afterwards he followed the methods of Sesshū and Mokkei, and subsequently evolved his own originality. He died in his 58th year, on the 23rd day, 3rd month, 9th year of Kwanbun (1669). Some criticise him as being very strict and firm, yet of a very æsthetic nature; such declare that he was æstheticism itself. Nice touches on his flowers and birds show us that he had Sesshū's method, and truly his pictures are far away from the conventionalities of his time. Some say also that at that time all the artists of the world were busy depicting the conventions of their age, and did not give any attention to the old methods, so that their works evinced a wide departure from the old ideas. Among those artists Sôtatsu and Kôrin would not confine themselves to the teacher's methods, but each preserved his own bent freely and displayed his own speciality. Unlike many of his contemporaries, Sekkei would not follow slavishly the conventions. Really, is he not a hero? Sekkei will nod with this critic!

Look at these pictures! The brushwork much recalls the manner of Sesshū's school; but in conception and arrangement they show the artist's specialities. Although the colouring is rather dense, yet there is beautiful harmony because of the bold touches of the brush, and the pictures show us a charming taste of a different character from that of the Sesshū school. Sekkei was also allied to the Hasegawa school, and having followed the two schools, he likewise painted somewhat after the manner of Sôtatsu and Kôrin. This varied influence may be traced in other pictures that are like these.

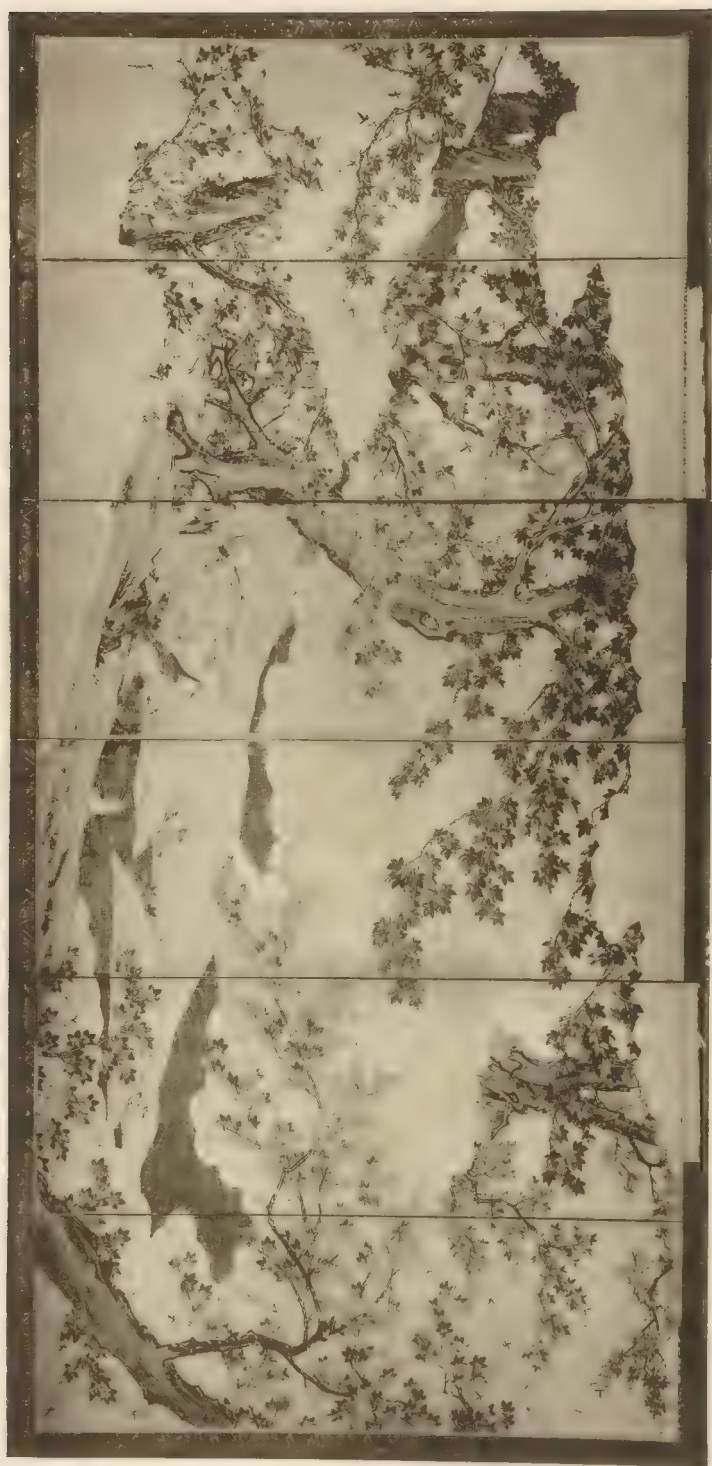




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孫臏小臨同報風一雙飛水清也
山日雲蒼翠

MADE-TO-ORDER AND SMALL BILLS.
First of all let us see how much we can get for our money.
BY TAKING A TRIP TO THE
OWNED BY THE TEMPLE DAIGON YAMASHIRO PROVINCE.
COLLECTORS





文殊菩薩圖(絹本着色) 土佐光起筆

竪三尺二寸二分 横一尺三寸二分

男爵岩崎彌之助君藏

文殊菩薩の事は本書第一冊及び第二冊に於いて説明し光起の傳は第三冊に之を述べたり本圖の文殊の如きは經軌等に依りて正格に解説すべき底の佛教畫に非ずして宗教上の尊嚴なる實を離れ單に美術上好箇の題目として其の獅子に乗りたる少年の畫を見る所の崇高なる相を借用したるに過ぎず言ふ勿かれ獅子の毛の硬きに過ぎて異に違へることを獅子は邦人の嘗て知らざりし所にして、面貌体形所謂ライオンに非ずして唐獅子なりされば吾人の本圖を観るや唯斯くの如き一種の物として之を會し而して筆者光起の本來の土佐派以外に於ける支那畫の素養に熟したるを賞し獅子の表現に用ゐたる破筆の勁剛と文殊を畫くに用ゐたる流麗の筆情とを觀來り且つ眼相の猛烈と聖顔の高尚とを對照して以て一種の趣味を感ずること深きものあり

MAÑJUŚRĪ.

(Kakemono, in colours; 3 feet 1 3/4 inches by 1 foot 3 1/2 inches.)

BY MITSUOKI TOSA

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO

(COLLOTYPE)

Mañjuśrī have been already mentioned in volumes one and two of this series; while the biography of Mitsuoki was given in the third volume. There is no special authority in the Buddhist scriptures for the particular conception of Mañjuśrī that is given in this picture, which is not, therefore, an illustration of any sacred text; but, although departing somewhat from the dignity of a religious theme, the artist has achieved a pleasing result in Art by painting the noble young person on the back of a lion.

Do not say that the hair of this lion is too stiff and unnatural! Because our people did not know anything about a real lion, hence this is not truly "the king of beasts," but the form and the general appearance conform to what we call "karashishi" (that is a Chinese lion); so we must understand this to be just what it is an ideal animal merely. Accordingly, we praise the artist for his skill in conforming to the Chinese canons of Art, and for his dexterity in following the methods of the Tosa school. Furthermore, we must admire his boldness in depicting the nature of this mythological animal in conjunction with the beautiful taste he displays in representing the serene Mañjuśrī. We feel deeply a lofty and ennobling interest when we contrast the calm, holy face of Mañjuśrī with the fierce appearance of the animal.



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鹽三、只二、廿一分、雞、只二、廿一分

史記卷之四十四

文淵閣書目(縣本香色) 十行光緒筆

ИЗДАНИЕ

(continued from page 1)

OWNED BY HANON YANOSUKE IWASAKI TOKYO

飛雁圖(絹本淡彩) 圓山應舉筆

(竪三尺八寸五分、横一尺八寸)

大阪 清海復三郎君藏

おほよそ道難の世に寶藏せらるゝもの名家の作に於いて殊に多きは固より言ふを須たず蓋し小作家に至りては其の蹟の貴重せらるゝ度高からざるが爲におのづから消滅し去ることを免れざるなりされば圓山應舉の如き大作家の而も年代の未だ遠からざるものは傳存尙多く鑒賞頗る盛なるに従ひて本書の收載も茲に八回第三第四第五第六、第八第九第十第十一冊を重ねるに至れること亦自然の數なりと謂ふべし然れども前出の諸作は皆應舉の既に應舉たりし後の筆に係り未だ其の少壯時代の作を紹介せざりしを以て尙一代の全豹を盡くすに足らざる所あり茲に掲ぐるものは即ち其の仙嶺と號したる頃の筆にして寶曆の本乃至明和の初年即ち應舉の三十一二歳前後に在りて其の一家の典型漸く稠熟したるものに係れり爾後二三年にして應舉と號し忽ちにして盛名を博するに至る羽翼既に成りて將に九天に翔翺せむとするの概は既に本圖の技風と腕力とに於いて之を見るべし

FLYING WILD GESE.

(*Kakemono*, in light colours; 3 feet 9 $\frac{7}{8}$ inches by 1 foot 9 $\frac{1}{2}$ inches.)

BY ÔKYO MARUYAMA.

OWNED BY MR. MATASABURÔ K'YOMI, ÔSAKA.

(COLLOTYPE.)

This picture is one of the great and glorious deeds in Art. Among the precious treasures handed down to us by our ancestors, most were executed by the best of the famous masters: those done by the mediocre artists have vanished from our sight, as they were naturally less prized by people. Accordingly, pictures by such an eminent painter as Ôkyo Maruyama, relatively exist in numbers; the opportunity to examine his productions prevailing especially because he lived not so very long ago, and hence among the materials gathered together for this series, Ôkyo's work appears eight times; that is to say, in volumes 3, 4, 5, 6, 8, 9, 10, 11. But those already reproduced and discussed in the preceding volumes, were painted by Ôkyo after he was called Ôkyo indeed; so that those executed in his youth have not been included as yet. His whole life, therefore, cannot be said to be exhausted in these volumes.

This picture, however, was executed sometime between the end of Hôreki and the beginning of Meiwa (1763-1764), when Ôkyo had almost attained to the summit of his power; for a few years after he took the name of Ôkyo, and then he was very famous. The poise of a young bird (Ôkyo), whose wings are just feathered and who tries for the first time to soar aloft, may be fully seen in the style and power of this picture.





加の律の八天の脱離をさす。瑞雲の本に、姓周

し、思ふに樂しき事にして強きを制するに才を餘すべし

一、二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

丁丑年

[illegible]

一、二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

[illegible]

二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

ふもとにふへ」熱湯もき湯出の湯骨を腎臓壊い泡り運り

第八卷「森十溪十一個」を重ぬる一年は、こゝから森自然の跡

和ハニニ將仁丁本書の却録と茲に人口第二條同録第三條六

[illegible]

變

小石を以て固より堅く坐すは、蓋し小石家にて有りて、其

世に實業するは、よく國家に力になる

卷三 只八下止，餘一，只八下

亦
爾
國
保
木
燕
梁
一
周
山
無
舉
首

[illegible]

潘妃圖紙本淡彩 駒井源琦筆

(縦二尺六寸六分、横一尺五寸)

駿河原町 植松與右衛門君藏

潘夫人は支那南齊の廢帝東昏侯在位西曆四九九年—五〇〇年の寵妃なり東昏侯深く之を愛し當時世に瓦官寺の三絶と稱せられし寶物の一たる獅子圖今の錫蘭所獻の玉佛像を毀ち之が爲に劍戟を作りて都人を嘆恨せしめ又黄金の蓮花を作りて地上に貼せしめ潘妃をして之を歩ましめて歩々金道を生ずると曰へり本圖は即ち其の進歩の相を書けるものとす筆者源琦は本姓を駒井と云ひ字は子繩幸之助と通稱す京都の人なり圓山應舉に従ひて書を學び最も支那美人に長じ又花鳥を善くし殊に設色の妍麗を以て稱せらるる名聲一時に重し寛政九年八月八日應舉に後るゝこと僅かに二年歳四十八にして歿す其の傳記の詳密なるもの世に傳はらず然るに本圖の所藏者植松氏の祖應令源琦と同門にして相親しかりしが爲に其の尺牘を併せ藏せり之に依りて以て少しく其の逸傳を知ることを得たり源琦寛政六年病に罹り久うして治せず同八年一月又病狀に在り二四月の交少しく癒えて畫筆を執りしが四月末に至りて病勢再び草まり家に兒女多くして喧しきを厭ひ六月より大阪道橋集の山寺に移りて保養を事とし七月末稍治して京に歸れり當時生計意の如くならず爲に書料の邊附を植松氏に促したることあり此の頃應舉既に歿して應瑞後を嗣ぎ毎月十七日源琦等門人皆其の家に會し且に新作を品評して研究に資し又應瑞の爲に其の畫門の隆盛を計れり源琦平生菊を愛せしと見え植松氏に對して病中栽培の意の如くならざりしを告げ其の開花の狀を報じ又新種の交換を求めたることあり是等の事微と雖も亦以て異聞を擴むるに足る

源琦・代の製作得意の所最も美人に在り嬌婉の姿態を畫くに流暢の描法と妍麗の色彩とを以てし豔麗曲眉支那式面貌の明細を極め雲の如き髣髴を飾るに風叙を以てして仙妃の如く天女の如き一種の趣致を演出するを常とす是れ其の技風の大槪なり本圖の如き生紙の上に匆々畫き去りて而も情形兩つながら具はり沈婉の極緻密筆を行りたる絹本の密畫に比して効果却りて勝れるもの、練熟の技に非ざれば能くすべからざる所にして眞に源琦の佳作中の佳作と稱すべきものなり

LADY PAN.

(Kakemono, in light colours; 3 feet 7½ inches by 1 foot 5 ¼ inches.)

BY GENKI KOMAI.

OWNED BY Mr. YOYEMON UYEMATSU, HARAMACHI, SURUGA PROVINCE

(COLLOTYPE.)

Lady Pan was a favourite of Tung-hun, the emperor of the Southern Chai of China, who was driven into exile in the later years of his life. Tung-hun loved her to distraction and, in order to give her pleasure, he caused the image of Buddha, presented by the then Simhala (Ceylon), and which was one of the three treasures at that time most popular as being the three supreme things of the temple, Wa-Kwan-ssu, to be destroyed and from it he had made for Lady Pan an ornament for her hair, which he compelled the people of the city to admire. He also had a lotus flower made and caused the lady to walk upon it, vowing that at every step she struck out gold and lotus-flowers. The picture reproduced here illustrates this episode.

Genki's family name was Komai, surname Shi-un. His common name was Kōnosuké. He was born in Kyōto, and studied painting under Ōkyo Maruyama. His specialty lay in depicting Chinese beauties and flowers and birds; he was especially celebrated for his delicate colouring. His fame was justly very great. According to his biography, he died at the age of forty-eight, in the 9th year of Kwansei (September 21st, 1632), two years after the death of Ōkyo.

Throughout his life, this artist's specialty lay in portraying beauties. He painted enchanting figures in a most satisfactory manner, by his fluent method and consummate use of beautiful colours. Fat cheeks and arching eyebrows depicted the Chinese style most effectively; the result being heavenly beauties and angelic figures. A most interesting taste may always be seen on his canvases. This is a general outline of his style.

As for this particular picture, it is done in a very lovely manner on the most ordinary, rough paper; yet it is perfect in action and in form; being much superior to the minutiae that is seen on silk. The result is superior, and could not have been achieved by any but a clever hand. These traits combine to make it worthy of being called the best of Genki's masterpieces.





贈
石麟圖後
源瑞富

脩篁新月圖(絹本墨畫) 長澤蘆雪筆

(竪四尺一寸強、尺八寸一毫)

大阪 小西勘之助君藏

蘆雪の作は先に山姥の圖第六冊及び支那美人の圖第十冊を掲げて、其の傳をも記載せり、茲に出だす所の脩篁新月圖は前二品と較、趣致を異にしたる一佳作にして清新の風情頗る掬すべきものあり、數竿の脩篁、擗と竿とを分かちたる描法の演墨一揮、其の形を成したる上に輕筆の濃墨を下して以て之を寫し出だしたる技巧は蘆雪の劍法なるや、將た應舉其の他の前人にして既に之を試みたる者ありや否やを詳にせずと雖も、眞に至妙と稱すべく、个字魚尾交へ用ゐて錯綜宜しきを得たる竹葉は支那畫法より出でたりと雖も、之に創意を加へて極めて自在なるのみならず、遠近を細大に分かもて濃淡の配合甚だ佳なり、加ふるに一痕稀微の新月を着けて、爽涼の氣人の膚に遍るものあり、墨竹を以て得意の一とする南宗の諸家之に過ぐる者果たして幾人かある

BAMBOO AND MOON.

(*Kakemono*, in monochrome; 4 feet 1 inch by 1 foot 6 $\frac{1}{4}$ inches.)

BY ROSETSU NAGASAWA.

OWNED BY Mr. KANNOSUKÉ KOWISHI, ŌSAKA.

(COLLOTYPE.)

Selections from Rosetsu's works have already been given, for example, the picture of the "Mountain Demoness" in the sixth volume, and the "Chinese Beauty" in the eleventh. With those pictures, the artist's biography was mentioned. The canvas which we reproduce here, differs from the two that have just been mentioned; and it is one of Rosetsu's masterpieces, giving us a pleasing sense of his refined and consummate taste. The method of painting the bamboo canes and the sheaths—with dense India-ink over a thin wash of the same pigment—may have been a creation of his own inventive genius, or it may have been handed down from Ōkyo, or some other famous, older painter; this is a point which we cannot determine, but in any event, it is a very effective manner of treatment. The beautiful way of painting bamboo leaves, sometimes like the ideograph, 个, sometimes like the fins of a fish, although it came down from the old Chinese fashion is so freely changed that its details are no longer the same. These are not the only attractive points of the picture: distance is clearly suggested by the variation in proportions, as well as by the alternation of dark and light strokes. How many better artists than this man, can we count among the masters of the Southern school whose specialty was painting bamboos with India-ink.





脩竹小蛇圖絹本着色

菱川宗理筆

(竪三尺四寸、横一尺八寸)

東京 本間耕曹君藏

本圖筆者の款名宗理は葛飾北齋が俵屋宗理の畫風を慕ひて天明七年より寛政十年に至る迄の間に用たる號なり。寛政十一年此の號を門人宗二に譲る。姓菱川は蓋し菱川師宣を慕ひて之を冒せしものなり。菱川本姓は中島氏其の本所に生ゐたを以て菱師と稱せり。幼名時太郎。稍長じて鐵藏と稱し。後本名を爲一と云ふ又假りて八右衛門又は仁二郎と稱す。寶曆十年九月生まる。安永二二年の頃木版の彫刻を學び。同六年より勝川春章に就いて書を學び。勝川春章と號す。後稱かに狩野某に學ぶ。春章怒りて之を破門す。是より後勝春朗又は菱春朗と稱せり。天明五年號を群馬亭と改め。後堀等琳の畫風を慕ひ。又土佐風を仕青廣行に。西洋風を司馬江漢に學び。又支那畫を研究せり。寛政十一年畫風を一變し。號を北齋と改め。又戴斗文化十三年此の號を門人龜屋三郎に譲る。雷斗雷震等と號す。爾來専ら小説の挿畫を作り。名聲頗る高く。浴陽の紙價之が爲に貴し。水滸傳。南利夢等を其の尤とす。文化十四年名古屋に遊びてより。北齋畫師を著し。天保五年富嶺百景を著す。是より後畫狂老人也の號を用たる。嘉永二年四月十八日。歳九十にして。淺草聖天町通照院境内の寓に歿す。性奇癖あり。居を移すこと九十回。營利に淡くして。産を治めず。赤貧を以て身を終へたり。其の書に於ける實に天稟の奇才にして。而も改々兀々として死に至る迄。研讀を怠らず。畫技の外念頭常に一事あざりしなり。なづから曰へらく。己五六歳より物の形狀を寫の癖ありて。平百の頃よりまばら。畫圖を顧すといへども。七十年畫く所は實に取るに足るものなし。七十一歳にして。稍禽獸蟲魚の骨格草木の出生を悟り得たり。故に八十歳にしては。ますます進み。九十歳にして。猶其奥意を極め。一百歳にして。正に神妙ならむ。百有十歳にして。一點一格にして生るが如く。ならむ。と當嶺百景跋。其の熱心氣慨想見すべきなり。惜しむらくは。卑賤の生活に終はりて。向上の性格を闕き。廣く和漢の諸派を銜綜し。獨く萬象を描破する技巧の縱橫は。則ち之のありと雖も。製作の品格較。車きものあり。幸にして。風に蘭人に知られ。其の作多く西洋に傳はりしを。以て身後の知己を海外に得て。近年に至る迄。西人に對しては。殆ど獨り日本畫の如き地位を占め。斷片零精尙千金に値するに。至れり。北齋眞に地下に瞑して可なり。と謂ふべし。本圖は北齋の畫癖未だ著からざる壯年の佳作にして。而も尙亂氣の壓約あるを見る。印文完知とあるを考ふるに。北齋の完知と號したるは。傳はらずと雖も。其の欽慕せし俵屋宗理に。元知の印ありと。推して。菱川宗理と稱せし。此の印を用ゐたりしことの事實なるべきは。疑ひなく。亦以て北齋傳の一遺を補ふに足るものなり。

BAMBOO AND SMALL SNAKES.

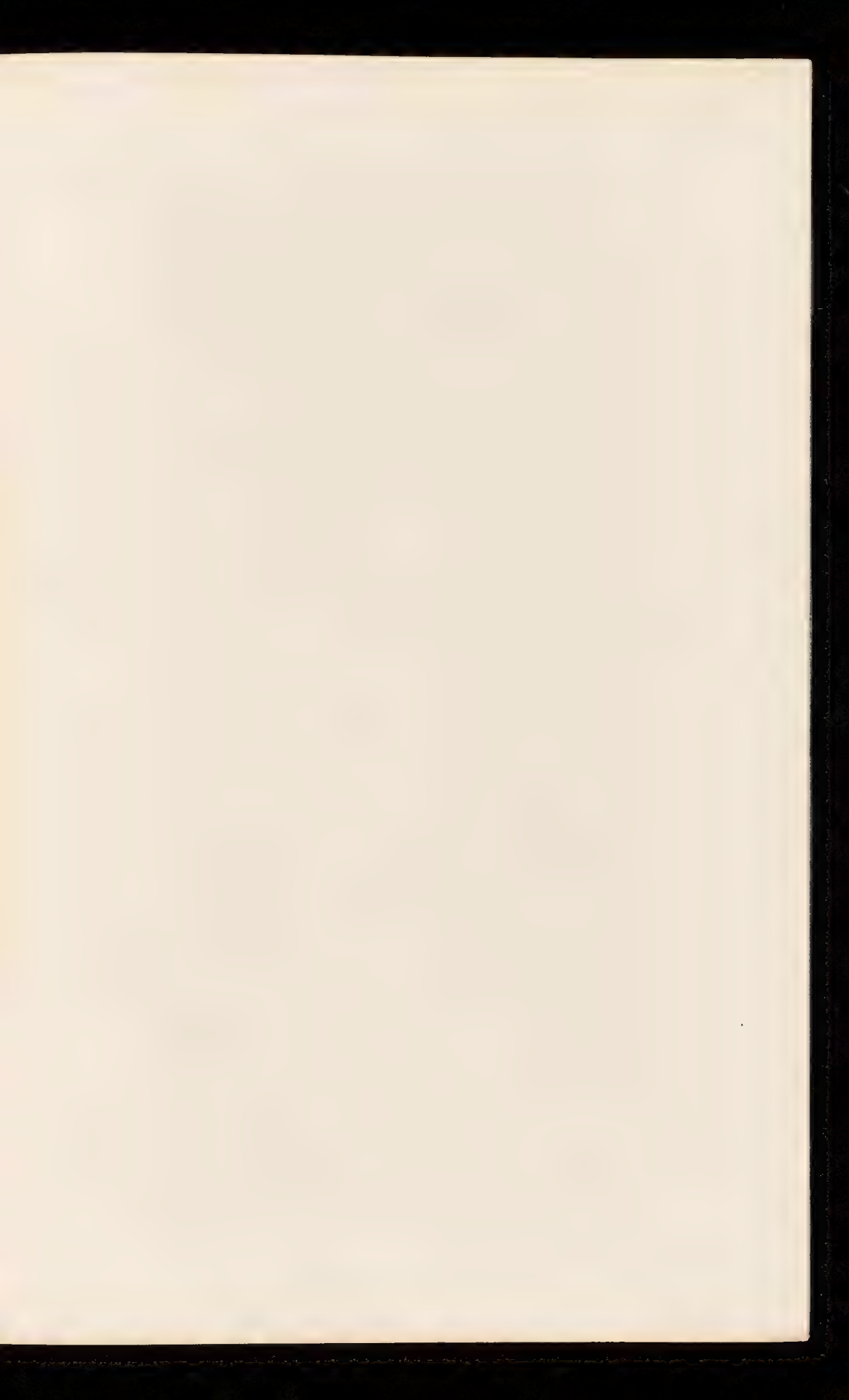
(Kakemono, in colours; 3 feet $\frac{3}{4}$ inch by 1 foot 1 inch.)

BY SÔRI HISHIKAWA.

OWNED BY Mr. KÔSÔ HOMMA, TOKYO.

(COLLOTYPE.)

The name given on this picture is the one used by Hokusai Katsushika during the time when he admired the style of Sôri Tawarayama; namely from Temmei 7th year to Kwansei 10th (1787 to 1798). In the 11th year of Kwansei, he gave his name to one Sôri, a student in Sôri Tawarayama's class. As to his name Hishikawa, it seems that he assumed it on account of his admiration for Moronobu Hishikawa of the Ukiyoyé school. The real family name of Hokusai was Nakajima; but as he was born in Honjô, Yedo, Katsushika district, he called himself Katsushika. He was first given the boyish name Tokitarô, then Tetsumô—when he was born in the 6th month, 10th year of Hôreki and lastly, Tameichi. He was later known as Hachiyemon, and also Nisaburô. He was born in the 6th month, 10th year of Hôreki (October, 1760). About the 2nd or 3rd year of Anyei (1773-1774), he learned the art of cutting blocks for wood-cut illustrations, and secretly with one of the Kano, and Shunshô was so angry when he learned of this that he drove him away from his studio. After that time, he called himself Shunrô. In the 5th year of Temmei (1785), he changed his name to Guntatei, and studied the style of Tôrin schools also. In the 11th year of Kwansei (1799), he entirely changed his own style and called himself Hokusai Katsushika, also Taito. He learned the Tosa style from Hiroyuki Sumiyoshi, and the Western method from Kôkwan Shiba. He studied the Chinese in the 13th year of Bunkwa, 1816, he gave this name to Kisaburô Kameya, one of his pupils, likewise Raito, as well as Rakshin. After this time he became famous for his wood-cut illustrations for novels, and by them made the price of the publications quite high: *Suiboden* and *Nanka no Yume*, may be mentioned among them. In the 14th year of Bunkwa, he went to Nagoya and printed *Hokusei Mangwa*, and in the 5th year of Tempô (1834), *Fugaku Hyakuki*. After that he used the name Gwakyo Kôjia. On the 18th day, 4th month, and year of Ka-yei (May 10th, 1849), he died at the age of ninety. He was an eccentric man, and changed his residence ninety-three times. He trifled with money matters, was utterly careless about his property, and died impoverished. But in the matter of drawn profession, he said: "I began drawing the figures of things from the time I was five or six years of age, and made many pictures; especially when I was about fifty years old; but I did not make any satisfactory pictures until I was seventy. When I was seventy-three, I understood a little how to draw the figures of beasts, insects, fishes, and plants. I made great progress when I was eighty, and attained the height of my success when in my ninetieth year. It was a gift from God, and if I should live to be a hundred and ten, then every stroke will come forth from Heaven!" (Extract from *Fugaku Hyakuki*.) To our regret, he ended his life in poverty, and although he studied the various schools of Japan and China, imitated many famous masters, and was himself a wonderful artist, yet his productions were not of a high character. One naturally frowns at the figures and brushwork in his pictures. Fortunately, he was almost the sole representative in Europe of Japan's Art until the Consequently, he secured many admirers beyond the seas, and he was almost the sole representative in Europe of Japan's Art until very recent times; therefore his works came to fetch thousands in money. Hokusai's spirit ought to be satisfied beneath his tombstone! The picture which we reproduce here, was made in his youth, when he had not yet acquired his bad traits, and we can detect in it something of his wonderful genius. The signature given to it is Kwanchi. It is not known that he ever used this as a pen-name, but from the fact that it appears here, we may argue that he did, and, moreover, we know that he employed the name when he called himself, professionally, Sôri Hishikawa. Hence, this picture may supply a defect in his biography.





田能村竹田名は孝憲字は君株初め仙齋と稱し後行藏と改む竹田田能後園直入郡に居る因りて以て號と爲す雪月書室拙庵九疊仙史風狂客紅笠詞人花竹幽齋主人等の別號あり父名は思永順憲と稱す世々同藩に仕へて其の賢良たり兄名は君明周介と稱す早く歿す竹田仍りて家を嗣ぐ性學を好み専ら經術を攻め詩歌繪事を弄ぶ資實多病なりと雖も刻苦勉勵して幾ます寛政九年西曆一七九七年歳二十にして熊本に至り村井華山等の門に遊ぶ未だ幾難ならずして藩主唐橋君山を江戸より聘し藩費の學政を司ごらしむ竹田即ち歸りて費を其の門に執り遂に君山に從ひて江戸に赴く途に大阪に次し木村孔恭を訪ふ孔恭業役堂と號し好事博有賞鑑に精しく文房の富一時に冠たり竹田の畫を見て品藻して曰はく本朝の南畫必ず斯の人より起らむと竹田の江戸に在るや渡邊華山の詩名を聞き其の書に目に入らむことを請ふ華山仍りて之を介して各文見に就かしむ既にして藩主君山に命じて墨後園誌を撰ばしむ竹田亦命を受けて歸りて同修す書成る藩主厚く之を賞し終に竹田を擢て藩營の司業と爲す初め竹田父祖の業を襲いで醫と爲ることを喜ばす日はいく人を知するは國を醫するに如かず此に至りて竟に儒を以て進めり文化二年西曆一八〇五年京師に至り村湘棣亭を師とし留學する此の二年歸國の後藩政の弊を慨し敷く統して之を誅む藩主納れず竹田平生好むことを願ひ此に於いて世事の意の如くならざるを歎け寧ろ縣人として江潮に放浪せむことを願ひ終に勇退して官を捨つ藩主養老俸を給ひて之を優遇す時年に三十八爾來數京師の間に遊び備置半頼山陽篠崎小竹浦上春琴及乃岡山木米等と交遊し詩畫を研究して益得る所あり其の技大いに進み文化十年西曆一八一三年山中入り後百二冊を著し本邦畫事の沿革得失を論じて古來の諸家を褒貶す其の頃清人江大相來りて長崎に在り竹田之に就いて填詞の法を學ぶ大相竹田の詩畫を見て其の和良なきを激賞す既にして詞學大いに進み終に填詞圖譜二冊を著す本邦の詩餘蓋し竹田を以て鼻祖と爲す五十歳前後より益四方に縱遊して遍辭せらるゝ所なく點茶閑香琴書詩畫に隨ひて樂まざるなく又頗る癖機を悟る山陽因りて之を呼ぶに隨緣居士を以てし竹田亦みづから隨緣沙彌と稱す其の遊蹤を尋ねるに文政八年日田に九年尾道に十年長崎より鹿兒島に至り熊本を経て十二月家に歸る十一年春藩主の囑に依り華陽歸馬桃林放牛圖を作る郊外に出でて實景を寫し稿本を作ること十數幅每幅觀を殊にす即ち其の一を撰びて藩主に呈し餘は皆親戚故人に贈る書成りて後戶次を経て別府に遊び十二月四年四月更に京師に入り十一月家に歸る天保元年夏より京都に在り三年五月火に過ぎり八月家に歸り九月又出でて乙津に次し古墳を經て馬關に至り四年三月京阪に遊ぶ此の時山陽木米家に既に歿せり竹田長古を賦して之を悼む七月家に歸り師友書畫二冊を著して百五人を收録す蓋し親友の死に感ずる所ありてなり十二月出でて乙津に過ぎり五年二月尾道に至りて歸る六年春江戸に遊ぶむと欲して途に大阪に次し某を吹田に遇く留まるとこと數日して病を得たり乃ち移りて大阪の藩邸に入る男衕折に富み樹木屋樹點綴風景を成し竹田作中精緻なる一逸品なり圖中一の人物を著りざるは獨者のみづから此の勝景の主人公に擬せむが爲に特に作者に求めたるに因ること題語の中に見えたるが如し竹田素より文學に長け題語の詩句短文極めて其の妙を得たり本圖に於けるものゝ如きも亦其の一例とす

SUMMER HILLS AFTER RAIN.

(Kinkun, light and dense Insha-aki; 4 feet 6 3/4 inches by 1 foot 4 1/4 inches.)

BY CHIKUDEN TANOMURA.

OWNED BY Mr. KINZABURŌ KAWASAKI, TOKYO.

(COLLOTYPE.)

Chikuden Tanomura's real name was Takanori, and he was otherwise called Kun-i. When he was young he was called Samsai; but afterwards that was changed to Kōzō. He was born in the village of Takeda, Bungo province. The Sinico Japanese name for Takeda is Chikuden, and therefore Takanori called himself Chikuden. The family, for many generations, had been retainers of the Daimyō of Ōka, and the family profession the practice of medicine. He was naturally studious and especially fond of moral philosophy; but, for recreation, he turned to Chinese and Japanese poetry, as well as to painting. Although constitutionally weak, he was devoted to his studies, and was not easily fatigued. When twenty-two years of age, he became a pupil of Kinzan Murai. After a short time, the feudal lord of Ōka summoned Kunzan Karahashi from Yedo to be the principal of the school he had established in his fief. Then Chikuden returned to his native place and became Kunzan's pupil, subsequently starting for Yedo with his teacher. On his way to the Shōgun's capital, Chikuden stopped at Ōsaka and called on Kenkadō Kimura, who was of wide learning, a well-known art-critic, and was also rich in the possession of art treasures. He looked at Chikuden's pictures and said: "The Southern school of Japanese art will become flourishing through the ability of this man!" After Chikuden had arrived in Yedo, he heard the famous name of Kwazan Watanabé, and wished to enter his studio as a pupil; but Kwazan introduced him to Bunchō Tani, and under that master Chikuden studied art. Some time subsequently, he returned to his home province and was appointed one of the Daimyō's chief councillors. From the beginning of his career, Chikuden did not have any taste for the hereditary profession of his family, and refused to become a physician, saying: "It is better to cure the nation than to cure a single man!" Therefore, he studied moral philosophy and made much progress in it. In the 2nd year of Bunkwa (1805), he went to Kyōto, and stayed there about three years as a pupil of Kōtei Murasé. Until he was more than fifty years of age, he travelled without restraint everywhere he pleased, studying and amusing himself with the Tea Ceremony, the elaborate ceremonial called "Incense Smelling," with Music, Calligraphy, Poetry, Painting, etc. In the spring of the 6th year of Tempō (1835), while on his way to Yedo, he stopped at Suita, near Ōsaka, for a summer holiday; but after being there a few days he fell ill, and consequently moved to the mansion which his feudal lord owned in Ōsaka. He died in Ōsaka on the 16th day, 8th month, 6th year of Tempō (October 6th, 1835). He was then over fifty-nine years of age. The Southern school of our national art was very flourishing in the era of Tempō, after Taiga and Busson and there were many famous artists; but Busson and Kwazan were celebrated professional artists; while as poets who painted pictures for amusement, we can count first Taiga and next Chikuden. The latter painted trees and foliage with his swiftly moving brush, while to depict mountains and rocks or such things, he used a rather dry, worn brush very lightly. These characteristics were original with him and are special attainments of Chikuden.

The picture we reproduce here was done in the 10th year of Bunsei (1827), when Chikuden was in his prime. It is a composition of varying character; the trees and houses introduced here and there show a harmonious, pleasing scene. It is one of the artist's finest works.





養老瀧圖(絹本着色) 田中訥言筆

竪三尺一寸五分、横一尺七寸五分

東京 清野長太郎君藏

昔し雄略天皇、美濃國本巢郡の山の中に、靈泉の出づる由を聞こし召され、勅使を遣はして之を見せしめ給ひたるに、一孝子ありて其の水を汲みしに、宛も仙家の癪の如くなりしかば、之を以て老親を養ふが故に、養老と名づくる由を語りたりと云ふこと、結崎元濟天授元年—康正元年即ち西暦一三七五年—一四五五年の作れる謡曲『養老』に出づ。こは元正天皇、靈龜三年、美濃國當耆郡多度山の美泉に幸して、其の靈泉の効を賞せられ、符瑞書に、醴泉者美泉、可以養老、蓋水之精也とあるに依りて、年號を養老と改められたる事實を本とせる脚色なるべし。本圖は即ち此の謡曲に依り、勅使の來りて瀧を見る時、孝子其の親と共に在りて、靈泉の奇を語る所を畫けるものにして、人物の服裝は後代の制に従へり。筆者田中訥言、名は痴又敏、字は虎頭、大宰貳と號す。尾張の人にして、後京都に住す。古土佐の畫風を慕ひ、繪卷物の遺蹟を研究し、故實を考證して、最も有職畫に長せり。法橋に任せられ、文政六年西暦一八二三年歿す。憶ふに當時古文學、史學、古物學等頗る行はれしかば、訥言其の氣運に應じ、古土佐の畫風を復興し、専ら歴史畫及び史的風俗畫を描き、以て久しく素願したる土佐風の掉尾を爲せり。されば本圖の如きも、近古の土佐風に同じからずして、能く古土佐の繪卷物の趣を得、以て落筆穩雅、傳彩淡泊、頗る風格の高きを覺ゆ。

YÔRÔ WATERFALL.

(Kakemono, coloured; 3 feet 2 inches by 1 foot 8 inches.)

BY TOTSUGEN TANAKA.

OWNED BY Mr. CHÔTARÔ SEINO, TOKYO.

(COLLOTYPE.)

The Yôrô Waterfall is in Mino province. The name, Yôrô, is derived from an old folk-lore tale. In ancient times, Emperor Yûryaku, having heard that there was a sacred waterfall in the mountains of Mino, sent his messengers to discover it. These found the place and a dutiful son, for whom the water of the fall changed to medicine with which the son was able to nourish his old father. Yôrô means "nourishing the aged," hence the name, Yôrô, was given to the waterfall. The picture here given, following the idea of the aforesaid tale, depicts the old father and the dutiful son, the latter of whom is telling the miracle to the Imperial messenger.

The artist, Totsugen Tanaka, was named Chi (or Satoshi), and was likewise called Kotô and Dai-kôsei. He was born in Owari province, but afterwards moved to Kyôto. Appreciating the methods of Tosa, he studied the technique of that school and was most diligent in delineating historical pictures. He died in 1823. In his time, literature and historical studies were very popular. Availing himself of this opportunity, Totsugen revived the Tosa school, the artists of which were mostly addicted to the production of historical sketches and historical *genre* pictures. Thus he restored and enlightened the Tosa method, which had been declining for a long time. Consequently, the present picture is full of the taste of old Tosa *emakimono* in its treatment, the brushwork being light and refined, while the colour scheme is delicate and elegant.



只一卡，點一，只卡卡卡

松鷹圖絹本水墨 山本梅逸筆

(竪四尺七寸五分、横一尺四寸)

大阪 生島嘉藏君藏

山本梅逸名は亮字は明卿尾張國名古屋の人なり性書を好み元明清等の名蹟を搜求研鑽してみづから一格を出だし終に大家たり中林竹洞安永五年一嘉永六年即ち西暦一七七六年一八五二年少しく是れに先だちて亦尾州より出て京都に在りて名を海内に馳す梅逸亦移りて京都に住し終に之を術を争ふに至れり竹洞は山水を主とし梅逸は花鳥に長じ誠に中京出身の雙美たり梅逸の書を作るや筆を授りて立どころに成り重疊錯雜の圖と雖も曾て柳炭を用ゐずして一絲亂れず布置精巧常に人を驚かしめたり其の健腕眞に歎賞するに足る壯時曾て一書簡に芥子園畫傳を見る實にして買ふことを得ず仍りて書簡の主人に乞ひて之を借り即夜臨摹し了りて直ちに返せりと云ふ以て其の精力の人に勝れ健腕の技偶然にして得たるに非ざるを見るべし安政四年西暦一八五七年正月二日歿す歳六十八茲に掲ぐる所の松鷹圖は弘化二年西暦一八四五年五十六歳の筆にして例に依りて峭壁の間縦横に揮灑したるものなることは其の筆法の壯絶なるに見るべく之を書くに當たりては飄々として筆を行ふに聲ありしことを想はしむ處の何物をか認めて將に飛擲せむとする氣勢は亂松頑石の筆致墨情と相應じて餘韻全幅に満てり元明名家の蹟と雖も恐らく之に過ぐるもの多からざらむ

HAWK ON PINE-TREE.

(Kakemono, monochrome; 4 feet 8 3/4 inches by 1 foot 4 1/10 inches.)

BY BAIITSU YAMAMOTO

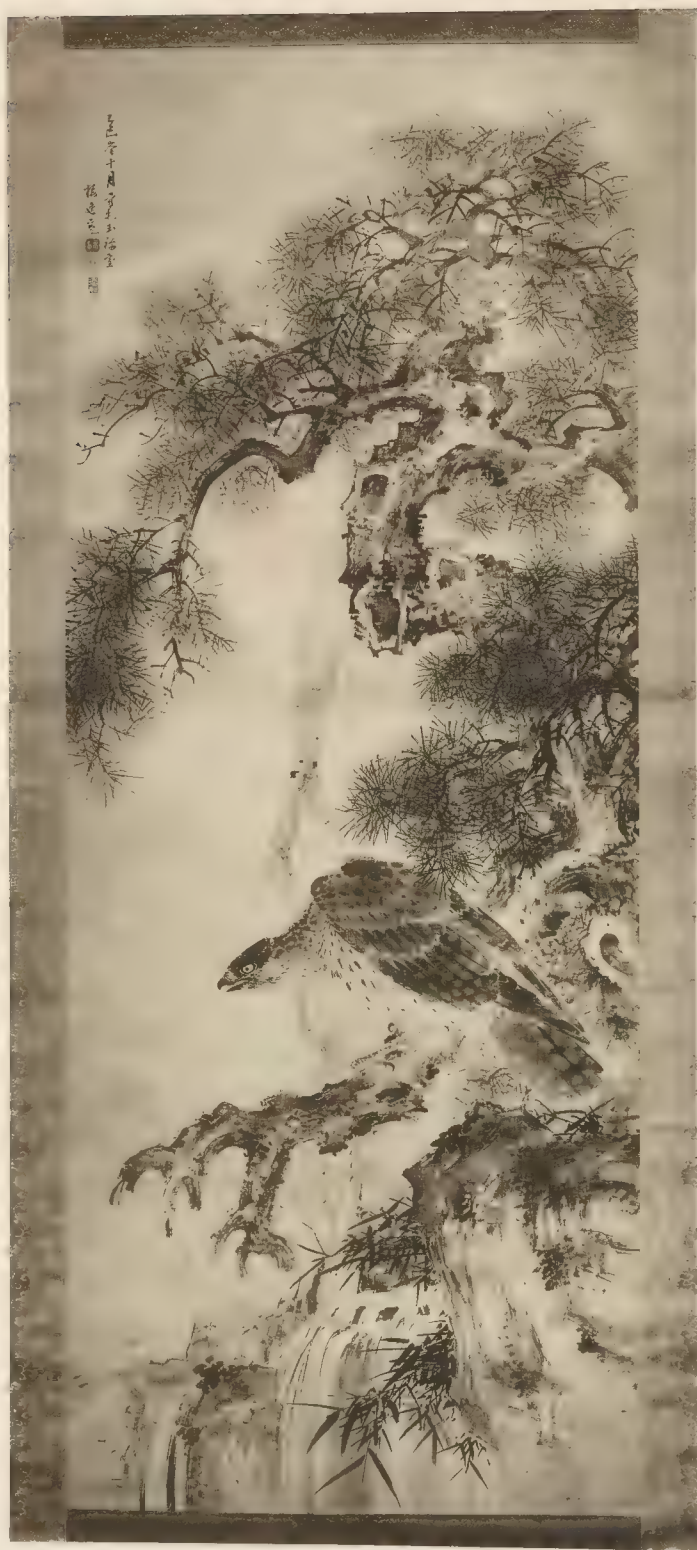
OWNED BY Mr. KAZÔ IKUSHIMA, ÔSAKA.

(COLLOTYPE.)

Baiitsu Yamamoto's true name was Ryô, and his surname, Melkyô. He was a citizen of Nagoya, and naturally loved to paint. He studied very earnestly the famous pictures by masters of the Tang, Sung, and Ming schools, China, but he eventually developed his own originality and became one of our greatest artists. A little before attaining his prime, Chikutô Nakabayashi (from 5th year of Anyei to 6th year of Kayei, 1776 to 1852) went from Owari province to Kyôto city and there became such a successful artist that his fame spread throughout the country; then Baiitsu himself moved to Kyôto and became Chikutô's competitor. Chikutô is famous for his landscapes, and Baiitsu for his flowers and birds. Really these two artists are two geniuses who rose up from the same part of our land. When Baiitsu painted a picture, without stopping to use a willow-charcoal crayon to sketch in his outlines, he seized his brush and forthwith proceeded with his details, even it were a very fine and complex composition; yet there was never a single line out of drawing, and men always admired his harmonious arrangements. Truly, he was a man with a strong, firm hand, and well he might be praised!

Once, when he was quite young, he found at a bookseller's a volume entitled, *Kaishi-yen Gwaden*; but much to his regret he could not buy it because he was too poor. Therefore, he asked the shopkeeper to lend it to him, and he copied all the plates thoroughly in just that one night, returning the book the next morning. We can see from this what an energetic man he was; and we also discover that his bold and firm skill did not come by chance. He died in his 68th year, on the 2nd day, 1st month, 4th year of Anyei (1857).

The picture we give here was painted when Baiitsu was 56 years of age; that is in the 2nd year of Kôkwa (1845). It was done according to his wont, in an instant, as it were; his brush moving rapidly and smoothly back and forth. We can readily understand this from the boldness of the treatment, and can easily imagine that the brush ran over the canvas making a rustling sound. The earnest look of the hawk, watching something to pounce upon it, harmonizes admirably with the entangled pine-branches and with the hard rocks; while the fact of a reserved power seems to be indicated over all the scene. We cannot truthfully say that even those pictures produced by the greatest masters of the Tang and Ming schools are all superior to this.



全歸し、而して其田舎來、故に睡を怠り、こゝに、餘つゝいまだを

五十二 五十三 五十四 五十五 五十六 五十七 五十八 五十九 六十 六十一 六十二 六十三 六十四 六十五 六十六 六十七 六十八 六十九 七十 七十一 七十二 七十三 七十四 七十五 七十六 七十七 七十八 七十九 八十 八十一 八十二 八十三 八十四 八十五 八十六 八十七 八十八 八十九 九十 九十一 九十二 九十三 九十四 九十五 九十六 九十七 九十八 九十九 一百

今其に許人以人ヲ釋ハ制外ニ好國然ニ了了併テ其事ニ及

人々が之を指し、嘲罵を以てりて、角を以てりて、之を以て

日里を問ひ計る見る賃のしり買ふことと惜しむこと其餘の十

「山と雖も骨の刺戟を以てせしむ 蜂虿は亦此の毒に當一人

[illegible]

外山園主より海濱公園に譲り渡す。中庭にやいば

[illegible]

五二
三
四
五
六
七
八
九
十
十一
十二
十三
十四
十五
十六
十七
十八
十九
二十

開き出し、盆を野米陽置し、丁をいれ、一盃を出し、縁口大で

山本綱目卷之四十四

外務省日本水陸 日本郵船

山本赫賢

學國史は、我黨一八四七

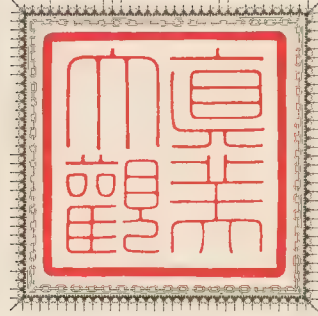
HAWK ON LINE-TREE.

$$_nV \in \text{Hom}(T, T) \cong \text{Hom}(T, \text{Hom}(T, T)) \cong \text{Hom}(T, \text{Hom}(T, T))$$

OWNED BY MR. KASÔ IKUSHIMA ÔSAKA.

明治三十九年七月二十五日印刷
明治三十九年七月二十八日發行

不許復製



發行所

編輯者兼
田島志一

印刷者
梶間春三

寫真攝影者
柴田常吉

木版摺刷所
審美書院
東京市京橋區新着町十三番地

寫真製版印刷所
小川寫真製版所
東京市京橋區日吉町十三番地

活版印刷所
會社東京築地活版製造所
東京市京橋區築地二丁目十七番地

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